

THE ETUDE

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MUSICAL ITEMS

A BERLIN composer has arranged a musical liturgy to be used in cremation services.

ARTHUR FRIEDEMIR has been secured as a teacher by the Director of the Chicago Musical College.

THE College of Music of Cincinnati has added to the curriculum a course of lectures on the vocal organs.

WAINGER'S "Meisteringer" has been given in La Scala, Milan. Shades of Rossini, Donizetti, and Bellini!

The third generation of the Strauss family has written an opera called "Cat and Mouse." It was well received.

The mental trouble which clouded the last years of Robert Schumann's life descended to his son, who died recently in a private asylum in Germany.

The Brussels Conservatoire will soon print a catalogue of its musical library, which contains over 12,600 volumes, including some 800 orchestral scores.

FRAU CORINA WAINGER, the widow of the great composer, is reported ill of pneumonia at Vienna, although later advices indicate that she will recover.

COUNT GEZA ZICHY, the one-armed pianist, has met with success in composition. His opera "Meister Roland" has been put on the boards at Budapest.

VIEHRECK wrote to a friend that the four sacred pieces brought out last year would form his last work in the way of composition, and that he had "nothing further to say."

ANNE JOACHIM, wife of the great violinist, died during the past month. She was at one time a popular operatic and concert singer. She visited the United States in 1883.

AN English firm of piano-makers has put on the market a grand piano with the bent side on the left of the instrument, so as to suit rooms which are not adapted to the usual shape.

It has been discovered that the original home of Beethoven's ancestors was Mecheln, and that Antwerp and the vicinity are full of Beethoven's, just as Germany has many Schillers and Wagners.

MASCAGNI has made Director of the Rosini Conservatory at Pesaro, Italy. The great composer left \$60,000 to the city, his birthplace, and the conservatory was erected as a memorial.

MR. HENRY E. KERHORN, the well-known critic and writer, has prepared exhaustive analyses and annotations for the programs of Emil Rauher. They are exceedingly valuable to students.

EMILIEN PACINI, who died a short time ago in Paris, at the age of eighty-seven, was an intimate friend of Rossini and Meyerbeer. He translated "Der Freischütz" from German into French.

A NEW YORK paper says that Josef Hofmann receives but about one per cent of the money he earns, his father retaining the remainder. He must be as little of a business man as he is great as a pianist.

THE Concorde Concert Control, 185 Wardour Street, London, England, announces that a company is to be formed for the purpose of promoting a permanent opera in London. The operas will be produced in English. Composers of every nationality are invited to forward works, with piano score, to the above address, for examination.

THE London correspondent of a New York paper says that Paderewski has bought an estate in Galicia, close to the Russian border. It is hoped that the climate and outdoor life may result in physical benefit to the pianist's crippled son, who has never had the use of his

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concerts in England. Grieg met with great success in his tour in England last year, and other composers, no doubt, find it advantageous to make these playing tours.

A TRAVELER recently returned from the Orient says, "The women in the highest circles of Japan are extremely fond of the piano, and this instrument, almost always of American make, is found in nearly every home or legs. Paderewski is passionately devoted to his boy, who is now seventeen years old.

GOLDMARK, now past his seventieth year, has written an opera on the old Grecian story of Achilles and Briseis as told by Homer, with, of course, certain alterations and additions to adapt it to the exigencies of the music drama. It is said that Goldmark, like Verdi, has shown himself amenable to modern methods in composition, and revealed himself still the master.

CLARENCE EDDY, the organist, is now in this country giving a series of recitals. He has issued a small pamphlet, giving specimen programs with full annotations concerning the composers represented and their works. Mr. Eddy has transferred his residence to Paris for several years, although he will visit the United States for concert tours every year.

VICTOR HERBERT has been reelected conductor of the Pittsburgh Orchestra for the season of 1899-1900. At a meeting of the directors held last week Mr. Herbert was warmly complimented on the success of the season now closing. The orchestra season of 1899-1900 will extend over twenty weeks, comprising thirty-six concerts. The orchestra will consist of seventy-two members, as at present.

THE latest report is that Jean de Reszke and his friends have abandoned the opera project. Instead a conservatory is to be built, of which he will be the absolute head, superintending the work of teachers and pupils. A small theater is to be attached in order that students may have practical drill in stage work. Such a school, with the prestige of the director, should prove successful in attracting pupils.

ACCORDING to an old print recently found in Riga, Richard Wagner, when chaplain to the pope, invited the public to his benefit performance of "Norma," December 11, 1837. He writes of Bellini's opera as music that speaks to the heart, as genuine inspiration, free from modern platitudes, rich in melodies marked by real passion and profound truth. How such a find must shock some of his enthusiastic votaries!

A TRAVELER in Russia reports attending a service in a celebrated monastery in which the pure Gregorian chant has been preserved. During the processional the keynote was given to the singers, who then sang for eleven minutes without the organ. At the end of that time the organ again took up the chant, the singers not having varied from the original pitch. To sing fair is to be a sin, and must be atoned for by penance!

MAURICE GRAU, the opera impresario, made a comparison of the cost of grand operas between New York and London. While the Metropolitan Opera House is about double the seating capacity of Covent Garden, in London, the cost of production in the latter city is only about one half what it is in New York. The chief singers receive for their work one-half what they get in the United States, while the pay of the others varies from forty to sixty per cent, less.

PADEREWSKI is reported to have said: "I am not as young as once I was, and I see clearly that, no matter how assiduously I practice, my fingers will soon not be entirely so supple as they were at one time. Of course, the older one grows, the more stiff one's joints become, and I have thought it advisable to cease playing in public while my reputation is still at its height, instead of waiting until the public and the critics find cause to remind me that I have lost somewhat of my skill and dexterity."

THE fact that efforts are being made in a number of cities to organize symphony orchestras suggests the idea that more young men—and shall we say it?—young women should devote time to the study of orchestral instruments. A piano teacher who can also play electric, oboe, flute, bassoon, or horn can add very materially to his income, and this would be much more the case if a demand arises for competent orchestral players. It is not right that we should be obliged to import players for all our orchestras, but such will be the case so long as our young musicians will not learn to play these instruments.

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that Paderewski has bought an estate in Galicia, close to the Russian border.

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THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

ORDER IS HEAVEN'S FIRST LAW.

MADAME A. PUPIN.

One will occasionally see a young girl with a natural desire to do things "just so"; to arrange her little belongings in a systematic way, so they can be found without trouble; and to study her lessons by a certain method which makes them easier to get—and how often has she been greeted by the remark, "What an old maid you are!"

And one will sometimes find a young man with habits of neatness and order, who dislikes to have others use his books and tools, and then leave them in unwatched places, and who steadily refuses to indulge in pleasure until he has first finished his studies for the day; this one has been greeted by the remark, "A regular Miss Nancy."

Strange to say, the people who make these remarks are often adults, who ought to know better; who ought to remember that the universe is governed by law, and if it were not for the order in nature, they could never be certain of anything.

Young people, when you hear these appellations, do not regard them as a reproach, but rather as a compliment. You might retort thus: "You call me an old maid? That must be because I do things a little better than others?" Or, "A Miss Nancy am I? Well, my mother's name was Nancy, and she was the most perfect being I ever knew, and I should be glad to be like her."

By persisting in regarding these remarks as compliments, they will cease to wound you, and finally you will cease to hear them. Above all, do not be offended into giving up a good habit which may be one of the elements of a perfect character.

WHY?

S. N. PENFIELD.

HAVE you never seen the little boy who is always asking questions? Who wants everything explained to his satisfaction? Who is always asking "why?" He generally becomes quite a nuisance to his friends, and certainly so when, often happens, he asks questions that his friends can not answer. Curiosity may even sometimes get its owner into trouble, as happened to Blaeberry's wife.

But there is one place where curiosity is quite pardonable. That is in the theory and practice of music. The child, the man, or the woman who, in music, always asks for a reason, is the one who goes the deepest into the science and becomes the most proficient. Every law of harmony, every correct fingering of a passage, every proper shading of a phrase, has its reason and its justification. The law, or the fingering, or the shading for which a good reason can be found is worthless, and the pupil should be encouraged to discover and to appreciate these reasons.

The ear is, of course, in the last analysis, the chief arbiter. But the ear must be cultivated and trained, and this is a long and gradual process. We attain it, however, much more rapidly if we ask questions. To be sure, an answer is not always forthcoming, yet it stimulates the teacher to hunt up the answer for himself, and what one discovers for himself he knows much better than if told by others.

Yet all of us are apt to jump at conclusions and pass immature judgments. It is, in fact, characteristic of the American people that they are impatient of all slow processes, and arrive at hasty conclusions and unsound views. Certainly, we pay the penalty in the crude compositions and performances that flood the land.

Admit that the average taste is low and that the supply is created by the demand, still this proves that the

public is content to accept things as it finds them, takes things on trust, accepts the dictum of some teachers, some newspapers, or other oracle—in other words, does not seriously ask "why?"

Yet it is quite possible for questions to be asked that would puzzle an experienced teacher to answer, and the teacher oftentimes finds it more convenient to choke off inquiries than to expose his own ignorance. It is true that sometimes foolish and silly questions will crop out, yet the latter are easily turned off; and even if a legitimate question should prove too much for the teacher, it should hint to thinking and investigating for himself. Scholars should always be taught and expected to ask "why?" Then when they themselves in turn become teachers they will not be annoyed at being asked questions.

HOW TO STUDY MUSIC SUCCESSFULLY AT HOME AND ABROAD.

THOMAS TAPPER.

RECENTLY some one named Robbins, if I remember rightly—who knows nothing about my business sent me a "Treatise on the Culture of the Duck;" the physiologic culture is referred to, of course. The book is evidently based on personal experience, as the following idea shows; these are not quotations, but remembrances of the abundant good sense in the book:

1. Do not expect to make success of ducks unless you are willing to work day and night.
2. Do not expect to get results without plenty of intimate contact with mother earth.

3. The business is not to be fairly judged by what children and decrepits get out of it. The healthy labor of healthy people is demanded all the time.
4. Two ill-looking ducks in a box of superior ones will spoil the whole collection.

One day a young musician read this, and exclaimed in fury:

"But what of our genius and special gifts and hope and inspiration! Have we not these greater possessions, and are they not to be treated quite as they dictate? Is not their province their own?" Is it not true that that his friends can not answer. Curiosity may even sometimes get its owner into trouble, as happened to Blaeberry's wife.

There is a passage in a book which treats in a homely way just such cases:

"A good, quiet hen, who attends closely to her business, will always hatch as large a proportion of her eggs as a good incubator; but there are so many with dispositions quite the opposite of this that it leaves the odds largely in favor of the machine."

MUSICAL READING CLUBS.

CARL W. GRIMM.

So much is to be learned about music which can not well be taught in a piano lesson that thoughtful teachers find therein a difficult problem to solve.

Pupils come to a teacher in order "to learn to play the piano"—in short, to acquire technical skill. To gain this, it is certainly not necessary to know anything of musical history, biography, or fiction. Yet how soon such knowledge shows itself, both in the appreciation and performance of music! It promotes mental growth.

The lesson is taken up with the playing, and instruction in exercises, scales, studies, and pieces; when and where should the pupil get that so important accessory information? Some can be induced to read good magazines and books on musical subjects. Others buy the periodicals and performances that flood the land.

Admit that the average taste is low and that the supply is created by the demand, still this proves that the

teacher with his pupils. It will attract attention to a neglected part of musical culture. Seeing others take an interest in it, might stir up many an indifferent pupil. The formation of these clubs will be quite easily possible in smaller cities and towns, because the distances are not great and pupils not so scattered. You could have them meet regularly every two or three weeks at your studio, or at some pupil's home. Do not allow any refreshments to be served, for it is a feature that will prove harmful in many ways to the undertaking. If there are to be any treats, let them be musical performances. You could permit any one to join, even such persons as never were your pupils. The more people you can gather around you, the greater your influence. Charge a small initiation fee and dues. Use the money thus gained to buy new books. You can have regular officers—president, secretary, etc.—but make yourself the leading and guiding spirit. Select the books for the library and select the readings. Do not ask any member to write on a given theme. There are so many excellent books on every subject in music—better than any amateur can make them. Sooner ask the chosen readers to prepare the selections very carefully beforehand. Short, interesting articles are especially required. THE ETUDE is indisputably an inexhaustible mine of golden thought nuggets. Assign something to every member to read before the club during the season; make out a plan accordingly. Have a great variety of subjects, but do not have too many readings at one time; "short and sweet" is always desirable.

RECITAL PROGRAMS.

PERLE V. JERVIS.

THERE is much sound common sense in what Mr. Jon Baron says in regard to pupils' recitals in the Jannety ETUDE. I want to add to his list of pieces a few others that I have found excellent for teaching purposes as well as effective and "taking" for public performance. They may not be new to teachers, but having tried them all at recitals by my pupils I can recommend them as sure to take with a miscellaneous audience.

Wm. Mason :
Silver Spring.
Romance Etude.
Rachmaninoff :
Prelude.
Lieutenant :
Music Box.
MacDowell :
Improvisation.
Novelties.
March Wind.
Romance, op. 39.
Tchaikovsky :
Song of the Brook.
Pendant in Value.
Rubinstein :
Kamendol Ostrom.
Paul Wicks :
Ballet Mignon.
Moszkowski :
Valie Brillante.
Tschakowsky :
Troika.
Grieg :
Papillon.
Haller :
Brooklet.

To Spring.
Idyll, op. 39.
Shadow Dancer, op. 39.
To a Wild Rose.
Water Lily.

Value Arabesque.
Sorrentina.
Arabesque.
Idyll, op. 39.
Shadow Dancer, op. 39.
To a Wild Rose.
Water Lily.

Arabesque.
Idyll, op. 39.
Shadow Dancer, op. 39.
To a Wild Rose.
Water Lily.

Arabesque.
Idyll, op. 39.
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MAKERS OF MUSIC: BIOGRAPHICAL SKETCHES OF THE GREAT COMPOSERS. By H. FARQUHARSON SHARP. Imported by CHARLES SCHIRMER'S SON. Price, \$1.75.

As indicated by the title, this is a book of biography, and includes the celebrities from Bach to Grieg, and is illustrated by portraits, families, autographs and musical examples, and chronological summaries of the works of each composer, making in all a very hand book. The biographical matter is written in an interesting manner.

JOHN SULLIVAN DWIGHT, BROOK FARMER, EDITOR, AND CRITIC OF MUSIC. A Biography by GEORGE WILLIS COOKE. SMALL, MAYNARD & CO.

The name of this Nestor of American music calls up the great part of the history of American music. His "Journal of Music," the first number of which was dated April 10, 1869, was a pioneer in its chosen field, and he made it an educational power in securing a just recognition of the claims of music as an art. In his time every one looked to him for the right interpretation of music, and musicians trusted him as sincerely as did the general public.

His connection with the "Brook Farm" experiment of course has no direct interest to the musician, but his social and literary relations made up the individuality of the man, and one must know them in order to understand what forces contributed to direct the trend of his musical judgment. He was an intimate friend of Longfellow, Hawthorne, Lowell, and Holmes.

BY THE WAY: ABOUT MUSIC AND MUSICIANS. By WILLIAM FOWLER APTHORPE. 2 vols. COPELAND & DAY. \$1.50.

The name of Mr. Apthorp is familiar to all our readers from his work as a critic and writer on musical subjects. In 1892 he accepted the editorship of the analytical programs for the concerts of the Boston Symphony Orchestra, then under the directorship of Mr. Arthur Nikisch. All the readers of these program books will recall the department to which the name "Ent's act" had been given. In this department the editor was allowed free course to include anything that he considered would be of musical interest to the audience, whether relevant to the particular concert at hand or not. The contents of the two volumes mentioned above are made up of selections from these "Ent's acts," covering a period of five years, up to 1897.

The first volume is called "About Music." The best way to give some idea of the character of the book is to quote headings. Here are some: Form, Impressionism, Music and the Eye, Some Points in Modern Orchestration, Medicinal Music, The Non-musician's Enjoyment of Music, Musical Slips. The second volume is called "About Musicians." In this volume are a number of interesting anecdotes of musical celebrities. "About Art in General" contains some very useful thoughts on the subject of the canon of art and on culture. It is a book for the library of the musician who seeks a wide variety in the contents of a single work.

THE MUSIC DRAMAS OF RICHARD WAGNER AND HIS FESTIVAL THEATER IN BAYREUTH. By ALFRED LAVONAC. DODD, MEAD & CO. \$2.50.

The author is a member of the faculty of the Conservatory at Paris, and in the preface says that his aim has been to prepare a book for those Frenchmen who have not made the pilgrimage to Bayreuth, to indicate the frame of mind in which the trip should be undertaken, with suggestions as to preliminary studies; in all, a program just as useful for American music lovers.

The first chapter, "Life in Bayreuth," explains the city and the conditions which obtain during the festival period; then follows a short biographical sketch of Wagner, with an account of the construction of the

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"Temple of Art," as some call the Bayreuth Theater, built especially to furnish a place for the ideal representation of Richard Wagner's great dramatic works. The main portion of the book, nearly 400 pages, is devoted to an analysis of the poems and music of the music dramas of Wagner, telling the stories and giving special care to a presentation of the theories which the composer advocated and the manner in which he developed these theories in his works. All the leading motives and arias are illustrated by musical examples, and carefully analyzed.

The final chapter, on "Interpretation," forms a fitting close to this book, which is a distinct contribution to the Wagnerian literature. A bibliography of works in the French language bearing on Wagner is also included.

A LOVING-CUP TO DR. MASON.

ON the seventieth anniversary of his birthday Dr. William Mason was presented with a costly loving-cup by his pupils. The committee having the presentation in charge consisted of E. M. Bowman, chairman; Madame Julie Rive-King, Nahum Stetson, and Samuel S. Sanford. The idea originated with Mr. Bowman, whose studio in Steinway Hall joins Dr. Mason's, a most intimate and trusted friend and pupil, working hand-in-hand with him, for the propagation of the Mason system.

The presentation had to be kept a profound secret in order not to be defeated by the certain protestations of the modest recipient. Consequently only those pupils participated in the gift of the loving-cup whose names and addresses could be discovered without arousing his suspicion.

An address, however, written by Richard Watson Gilder, editor of the "Century," was presented, to which was attached the autographs of all these, and to which may yet be added the autographs of all the rest of his pupils who wish to congratulate him on the completion of his three score years and ten. A congratulatory letter may be sent directly to Dr. Mason, Steinway Hall, New York, or the autograph to E. M. Bowman, chairman of the committee, who will see that it is added to the address. No further subscriptions are needed.

The ceremonies of presentation were informal, but very pretty and successful. The pupils and a few friends, to the number of seventy-five, gathered at four o'clock, on Tuesday, January 24th, in the art-room at Steinway Hall, and the committee, by unfortunate, got the guest down from his studio, where he had been giving his usual lessons. When he entered the room he found himself surrounded by many whom he had not seen for years, among them the very first pupil to whom he had given lessons in New York.

The first greetings over, Mr. Bowman excused the guest to the honor between hands of Beethoven and Liszt, on high pedestals, his ideal and his master, and, indeed, the suggestion of his musical pedigree, for Beethoven taught Ozery, Ozery taught Liszt, and Liszt taught Mason. The hands were decorated with victory's wreaths of laurel, and a similar and very beautiful wreath was suspended directly over Dr. Mason's head. In front of him a miniature mountain, symbolizing the struggle of life, had been fashioned, and this was covered with laurel and larch and studded with roses. On the summit, in a bed of laurel, stood the loving-cup, and in it a superb bunch of red carnations, the Doctor's favorite flower and color.

Mr. Bowman made the presentation on behalf of the pupils, and among other things he said: "Where thou (to Dr. M.) goest we will go, where thou lodgest we will lodge." Dr. Mason was deeply touched by this expression of the love and gratitude of his pupils and the evident sincerity which had prompted the gift and the good wishes which went with it. He controlled his emotions with difficulty and made a most gracious and expressive response. Then, after an enthusiastic request of all present, he went to a piano at the other end of the beautiful art room, and played his "Silver Spring" and "Spring Dawn" with the same touch and incomparable expression which have always characterized his performances. Mr. Chas. F. Treher, the senior mem-

EDUCATION AND ITS DEMANDS UPON THE MODERN TEACHER.

BY E. A. SMITH.

I.

For many of the thoughts in the following article I am indebted to David P. Page, A.M., whose work upon "Teaching" recently came into my hands. While reading it, the idea occurred to me of taking notes, with the view of presenting to the readers of THE ETUDE an application of some of the theories advanced, which have as much value to the teacher of music as to the teacher of the public schools.

In writing these notes I have applied the rule of addition and subtraction as pleased my fancy; and with no other apology for so much plagiarism than to be of some assistance to my fellow-teachers, I herewith present the summary of that work.

QUALIFICATIONS NECESSARY FOR A SUCCESSFUL TEACHER.

It is at once assumed that the teacher must have some natural ability, else there would be nothing substantial upon which to build. The next supposition is that this ability has been developed by study in one or in many directions. Then there awaits him the great field of experience, in which he may delve to his heart's content.

In the work of preparation, too great pains can not have been taken. "Knowledge is power"—knowledge is the lever that moves the world of thought. Believe in yourself, for confidence grows from out such a belief, and confidence is one of the qualifications of success.

I first heard it played at a concert in Germany, by a pupil of the composer, whose rendition was dainty, capricious, and fascinating, stirring the audience to great enthusiasm. Naturally, that interpretation, originating as I supposed, with the composer, came to be my ideal; and when I studied the piece later, I strove to gain the same effects in the same way.

Not long afterward, in conversation with a musical friend, that particular composition came up for discussion, and he sat down at the piano with the remark, "This is my idea of it; what do you think?" Then followed a rendition almost diametrically opposite to the one I had heard. As we were good friends, I did not hesitate to state my objections to his interpretation, with my reasons; but imagine my surprise when he answered, "But my version is that of the composer, for A took lessons of her, and A told B, and I heard B play it."

This little conversation set me to thinking. Could it possibly be that the same piece was the embodiment of two distinct ideas, or had the mental condition of the performer at different times so tinged the music as to produce two distinct results? Following the suggestion still further, How much of the meaning of a musical composition depends on the point of view—the condition of mental receptivity of the listener? Is this particular case the title seemed to me to allow of only one idea, but I found that my conception of the "one idea" differed widely from that of Mr. A and Mr. B, and so through the catalogue.

Who, then, is to be the final authority? Not the composer, certainly, unless each one can get the "artist's proof" of interpretation, for every little experience proved that an interpretation, even thrice removed, had grown and changed as much as the proverbial "Black Crow Story."

No two people look at a picture or read a book with the same emotions; and what is true of art and literature holds good in music. No two people can give the same interpretation to a musical composition, unless one of them has his intuitive faculty unusually well developed. And yet the picture, the book, the music itself, does not change.

The performer has the title to indicate to him the character of his work; he has also the little musical sign-posts, put in by the composer to guide him along his path; but beyond that, the interpretation must be the result of individuality. The notes alone, the music uninterpreted, are only musical anatomy and physiology; the rendering belongs to musical psychology.

Interpretation is not a simple thing; it is a composite photograph of the original thought and the ideas of the performer, retouched by the mentality and spirituality of the listener and player at the time of playing.

If the subject-matter is worthy, be respectful in your treatment of it. Avoid parrot-like imitation, but let intelligence and thought moderate your individuality.

QUALITY OF THE TEACHER'S WORK.

It is little consequence if the child he only able to name the notes, or to read the letters, but powers of observation, comparison, and perception must be cultivated, so that notes or words shall be the vehicle of ideas. Symbols have no thought or expression in them-

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selves—they only represent these; and yet how many teachers direct the pupil's attention to the symbol itself as the main thing? Notes or words merely are but the coins of dull mental machines.

If principles were taught and pupils fully understood the nature and use of technical terms and signs, in after years, fewer people would be forced to confess that "their music represented to them a cipher," because they did not understand it, and could not find intelligent meaning from it. It is not the looks of the chord, or phrase, or word, so much as the meaning and relationship contained therein.

Rules and principles are never to be confounded. One appeals to the mental forces; the other to the mechanical. If art is as the winds of heaven, it is never bound by ironclad rules. Art creates rules and boundaries, but these never circumscribe art, which is boundless, exhausts every possible resource that skill and individuality can lend it.

Be not satisfied with cropping a little heritage about the border, but get at the idea itself—master it, and 'twll serve you well. Failing in that, you have gained littl' hilt, and lost it in a lifelong friend.

In the public schools it has been ascertained by competent authorities that eleven-twelfths of all the children in the reading classes do not understand the meaning of the words they read, nor master the sense of the lesson. If this condition holds true in reading, which greater must be the tendency when associated with musical sounds that are brought to us perhaps by only occasional hearing.

Thought work in music is no less essential than thought work in language. And the classic which requires most thought usually receives the least. No wonder, then, that upon such a diet the intellect sometimes thrives so poorly.

It is of as much importance how we study as what we study. In the school-room the majority of scholars study for the sake of preparing for their recitations, and they seem to have no idea of any object beyond that recitation. The same condition is manifest in the study of music, and no teacher does his best work or whole duty so long as he allows such a condition to exist and continue.

INFLUENCE AND EXAMPLE OF THE TEACHER.

As the teacher has much to do with the molding of character, his own example should be a living law, in order that a moral elevation of character may inspire all his work, for how can a man interpret the deeply religious and spiritual element aright, and exemplify it in his teaching, unless he first perceive it for himself. How great the silent power and influence of one's work!

Only infinity can measure it, for its eternal. Better far that a man devoid of principle seek some other vocation than that of teacher. And yet so many enter the ranks of this profession without a thought of any of the great questions which must emanate and grow from out his teaching and influence! A teacher's work does not begin and end with the lesson itself; it begins and ends in example. I refer now especially to the effect upon character-building, which is the basis of a man's work; for can the hand execute what the character does not inspire?

The standard of teaching can never be too high, and it is constantly advancing. A teacher who has ceased to be an active student has lost the secret of his great power. He who does not progress is soon left behind. But, making the best use of the present, may not the next generation look upon their predecessors as being worthy and efficient representatives of their profession?

There are many native endowments indispensable to the successful teacher; such as an aptness akin to instinct, anticipating the need of the pupil, and supplying that need even before the pupil has become aware of it. If one possesses a keenness in the reading of human nature, that error may sooner be reached and corrected.

MANNER OF TEACHER.

A teacher's manner has much to do with his success. He can neither afford to be too trivial nor too stern. Children are naturally keen and observant; and because of their prestige, and if you are successful with your first schoolteacher as a pupil it will not be long before others come; and thereby you spread the circle of your prestige—like compound interest.

that it is quickly seen through. Patience, kindness, and encouragement are watchwords that pave the way to almost any child's heart; and if a teacher does not possess them for himself, how can he hope to impart them to others?

There must also be in the manner of the teacher a certain confidence in his own ability, in order to gain the confidence of others; but this confidence must never degenerate into self-conceit, which is unbearable. Self-respect also grows out of confidence in one's self, without which the teacher's influence is half lost from the very first.

Decision and firmness are also qualities of inestimable value. If they are lacking in a person's nature, they should be cultivated, for without them a teacher is subjected to the caprice of every pupil, and, with no definite ideas of his own nor firmness necessary to carry them out, he is aptly on the great sea of thought, blown about by every changing wind, so that purpose is frustrated and best results are never obtained.

The moral principle should be deeply engrained in the mind of every teacher. He should be conscientious to a high degree, and do right, not alone because others may think it right, but because it is right. Pupils respect such principle and honor it, and never forget it. Unconsciously the spirit of it is imparted to the manner of the teacher, and its silent influence is far more potent than mere words.

(This article will be concluded in "The Etude" for April.)

THE PEOPLE TO CULTIVATE.

BY WILLIAM BENBOW.

EVERY teacher has been interviewed more or less frequently as to some "pointers" in regard to getting pupils. In a general way a good hit has been said on this subject from what may be termed its extensive side. It is very well to say that you must make a circle of friends, that you must give recitals and play at church socials, etc., but it takes some experience to find out just what kind of people are most worth cultivating.

One who has gone through the mill can have failed to observe that there are three people in every community who are particularly valuable allies—viz., the school-teacher, the clergyman, and the singer.

There is a double reason for this. They will help you to "make business" and, what is just as important, they will help to broaden your horizon and put and keep you in touch with the intelligent judgment of the community in regard to musical matters.

This article will consider the first of the three people mentioned, the school teacher, who can teach one a great deal about the practical application of the best educational theories.

Much that one reads in the current musical journals about pedagogics in connection with music is speculative moonshine. Now, the books the school-teacher studies and upon which she is examined are works dealing with the practical, utilitarian side of teaching.

She is like the marine who perhaps does not know how to adjust the range-finder by logarithms, but does know how to aim and to fire the gun according to directions from his superior officer.

The proportion of people in the world who can interest the child's mind is exceedingly small, and we are not beginning to find it out. Now, the average school-teacher has had normal training in this very subject, and she has had the best experience and advantages in using and in developing her powers to teach and to hold the constant interest of the pupil.

The drier the subject, the more scarce you must add, and the smaller the dose. In fact, the pupil will take to it all the better if you can dilute it enough to let him sip it through a straw.

Again, the school-teacher, because of her habits of life, makes a faithful and intelligent pupil to have in one's class. And because of her prestige, she can often influence those under her instruction to come in your direction when they want to take private lessons.

When the school teacher are in the habit of comparing notes among themselves about matters of this kind, and if you are successful with your first schoolteacher as a pupil it will not be long before others come; and thereby you spread the circle of your prestige—like compound interest.

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THE TRAINING OF THE EAR.

BY F. G. SHINN.

[Read at the annual meeting of the Incorporated Society of Musicians of Great Britain.]

WHEN we say that an individual possesses certain artistic tastes, we mean that he takes pleasure in the contemplation, the study, or the practice of some form of art. If this be painting, we know he must possess an eye peculiarly sensitive to the harmonious blending and combination of colors; if poetry, that he must possess a power of imagination to clothe and to shape, according to his own individual experiences, the creations of the poet; and if music, that he must possess an ear which is susceptible to the beauty of melody, to the richness of harmony, and to the subtle varieties of orchestral color. Thus we recognize that the fundamental condition of an artistic nature, whatever phase of art be in question, is a sensibility or susceptibility to external presentations of art-materials and art-forms, and as a result of the special form of sensation and the corresponding impression which these presentations produce, a creation in individual possessing this artistic nature of various emotions and feelings.

It follows, therefore, that in every scheme of education, although difference of opinion may exist as to the relative values of some of the subjects taught and the right method of teaching, there can absolutely be no difference of opinion as to the foundation-stone of the whole fabric—and this may be described as the developing and training to its fullest possible extent, in some rational and comprehensive manner, the special organ which is employed in receiving and retaining the particular form of art impression.

The musician's language is sound, his words are chords, his grammar the study of harmony, his sentences melodies, and his poems and plays range from a "Liebestraum" to a "symphony." A well trained musician, like a well educated man, must possess an extensive vocabulary; that is, he must possess a knowledge of the sound and nature of the raw material, such as intervals, chords, and rhythms employed in music. He should be able to recall mentally the sound of these when their signs are presented in musical notation, and also to associate the correct sign when the sound is heard.

This is the key to reading music, just as the power to recall the meaning of words is the key to reading ordinary literature; and this power of reading music, which is above every other power, characterizes the musician, as entirely apart from the cultivation of the memory in connection with the materials—that is, the sounds and rhythms—employed in music. I do not say the signs of these materials, but the sound of the material associated with the signs.

Let us begin at the beginning. What is meant by a knowledge of the "Elements of Music"? In this a knowledge of descriptive definitions, notational signs, and pictures? No! The real "Elements of Music" are represented by differences of pitch, differences of relative lengths, and differences of grouping by means of varied accentuation; and a knowledge of these elements means the ability to recognize and to distinguish these differences of pitch, of length, of grouping by their sound, and then to associate them with their correct names and signs. All the signs employed have a musical meaning, a meaning in sound which appeals to the ear. This musical meaning in educational parlance is the "Thing"; its name and notational representation—"signs" for the "Thing." The Thing existed first of all, and the association of it with a descriptive name and musical sign was a later operation—a result of the desire to refer to and speak about the Thing. But to imagine that a knowledge of these names and signs, without the ability to associate them with their corresponding Thing in sound, is a knowledge of music, is as absurd as believing that a knowledge of the terms "red" and "blue," without the ability to distinguish the different colors, is a knowledge of color; or of round and square, without the ability to distinguish the different shapes, is a knowledge of form.

When we come to consider the knowledge of harmony

and the higher studies leading to composition, similar misconceptions and equally false ideals prevail. Harmony treats of chords, their classification and progression; yet we do not know a chord until we know it by its sound. To know its name, and the manner of writing it in musical notation, is useful and for some purposes absolutely necessary; but they are masters to be heeded after we have learned the real nature of the Thing, which is the sound of the chord.

Let us now turn to the materials of music—the real elements of music—and note the directions in which the discriminative power of the ear is exercised with regard to these.

The simplest form of musical thought is a melody, and the simplest form of melody would be that in which all the notes were of equal length. We should then have only two aspects to consider—first, differences of pitch; and, second, differences of accentuation.

We will take relative pitch first. This, I believe, may be most advantageously studied by taking middle C as the starting point. First, it is the base line from which the two staves should be taught; and, second, standing as it does on the boundary-line between the treble and the bass, exercises starting from it may be given in either treble or bass clefs. In addition to these special reasons the adoption of a constant starting note will help to cultivate the pupil's sense of absolute pitch, should he possess the elementary germ of such.

The next thing is to train the ear to distinguish and to retain the sound of the different notes of the major scale when these are struck immediately after C. The next step would be the writing from dictation of melodies of three equal notes starting from C and proceeding upward (C, F, A). After this it is well for the student to learn to discriminate the different scale sounds when the upper C is sounded. The effect of intervals calculated downward is sufficiently different to disturb the beginner until he has had these presented to him in that light. A further test in this direction would be the melodies of three consecutive notes starting from the upper C and proceeding downward.

Having studied intervals calculated both upward and downward, our exercises may now be more free in their progression. We may begin with either the upper or lower C, and, provided we limit our range to the octave between these two notes, may proceed in any direction, and may extend our exercises to the length of four equal notes.

At this point I would introduce and bring into employment the bass clef. In doing this we may proceed on exactly similar lines as we did with the treble, transposing everything an octave lower, but of course the time taken in covering the ground would be considerably less, as the difficulty of discriminating the various intervals has been largely overcome.

The ground which we have now traversed would cover several lessons, and although I should not introduce at first exercises presenting a combination of difficulties in differences of pitch, rhythm, and relative lengths, yet these elements might most advantageously be introduced separately, simultaneously with the exercises in pitch. Explanations and exercises in different rhythms, or grouping by means of periodic accentuation, should come first. The regular reiteration of the same note with a strong periodic accent, grouping them in twos, threes, or fours, would show the division of music into equal portions. The introduction of the bar-line to mark the boundaries of these divisions, and to indicate the place of the strong accent, would then follow as a natural necessity. This would introduce the distinguishing characteristics of duple, triple, and quadruple time. Further exercises in discriminating these might take the form of melodies of equal notes grouped in different ways, the pupil to state the form of grouping after hearing them played. When he can do this, he may be said to understand the real meaning of the terms double time, triple time, and quadruple time, but not until then.

The other element we have to consider, and to train the ear in discriminating, is relative length. In all our previous exercises the notes have been of equal length. If before starting dictation exercises the pupil knew the form and time names of the different notes, notes of dif-

ferent form might be employed in our exercises on different occasions. This would show their values to be purely relative. If, however, he does not possess this knowledge, then he must at first employ only one form of note—the whole note—until he has been introduced to subdivisions of this standard. So soon as this has taken place, he should make use of his new possession adopting different notes—as half-notes, quarters—as his standard of length.

The simplest exercise in discriminating notes of different lengths, and which may be introduced simultaneously with the earliest exercises in pitch and rhythm, should consist of three or four beats in which both whole and half-notes are introduced. By subdividing different beats a very large number of varieties are obtained, but only the more useful ones need be taken.

So soon as these differences of relative pitch, periodic grouping, and relative length can be correctly recorded from dictation, we have made a fair start in recognizing in their true nature something of the real elements of music, and we may immediately proceed to give tests in which they are combined, and it is not difficult to gradually increase the severity of the tests. Keys other than C may be introduced, although their keynote should in every case be calculated from middle C by the pupil. Our range of melody might be extended to a twelfth, although any single melody need not cover the whole ground, and they may be extended to three or four measures in length, as well as introduce dotted notes and quarter-notes. The minor key, with its characteristic intervals and varieties of upper tetrachord, should be introduced in due course. But in introducing any new difficulty, one great principle should never be lost sight of, and that is of taking only one step at a time. If we introduce a new difficulty of rhythm or relative length, the difficulties of intervals and pitch should be reduced to a minimum, so that we may concentrate most of our attention toward the chief difficulty; while if the intervals present uncommonly difficult features, the rhythm should be perfectly obvious. So far as possible new difficulties should be presented in isolation, and first of all concerned in that condition before they are combined with other forms of difficulty, otherwise failure is inevitable.

I will now pass to a brief consideration of a method of training for the discriminating of notes in combination, and of short progressions of these. After a pupil has undergone a melodic training in intervals, combinations in two parts ought not to present serious difficulties; but as some pupils do find them somewhat of a stumbling-block, it is worth while renewing the method in which they may most advantageously be presented to him.

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First should come the perfect fourth and perfect fifth, carefully contrasted, as pupils often confuse the sound of these two intervals. Then the major and minor third, then the major and minor sixth. This completes the list of concordant intervals, as the octave will hardly require special attention. These should first be studied with C as the lower note. Then they should be played at various pitches, and the knowledge of the sound of these tested in three different ways: (1) The pupil should describe the interval without giving any alphabetical names; (2) given the lower note, he should name the upper; and (3) given the upper note, he should name the lower.

From the concordant intervals we pass to the discordant ones. The most helpful, and I believe the most satisfactory, manner of presenting these to the pupil is always to associate them with some form of resolution, at least in the first instance. Not only will this method bring before him the natural and correct progression of the notes, but it will introduce him to that fundamental law of harmony which states that a discord requires resolution. With this end in view the diminished fifth should be followed by a third, while the same interval, with the notation changed so as to make it an augmented fourth, should be followed by a sixth. The fact that these intervals and their resolutions are inversions of one another should be drawn to the pupil's notice.

When presenting the interval of the minor seventh, the upper note may be shown to fall a second. The

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POPULARITY OF VOCAL OVER INSTRUMENTAL MUSIC.

BY FLORENCE M. KING.

major seventh and minor ninth are best shown in their connection with the octave, while the minor second and the major second might be contrasted, but not resolved. All these should be first mastered from C, but afterward tested at different pitches, and by similar methods as were employed in connection with the concordant intervals. Exercises in two parts, consisting of three or four notes, should now be written from dictation. In order to vary the tests as much as possible, and yet keep within the limits of the pupil's powers, we may occasionally play a longer exercise in two parts, in which the lower part only is to be written by the pupil. This will teach him how to concentrate his attention in one special direction in the presence of other distractions.

I must now pass on to a consideration of tests in three parts.

Here we are introduced immediately to several forms of complete chords. These include the major, minor, and diminished triads. The major and minor forms should be studied first with C as the bass note, and then the different inversions introduced. Then should come the diminished triad and its inversions.

There are several methods of testing the knowledge of the sound of these, and each may be applied either when the chord is in "close" or "extended" position: (1) Resolving C as a bass note, the different varieties of triads and their inversions may be played above and written in full from dictation; (2) a similar test with C as the highest note; (3) a similar test with C as the middle note; and (4) to play the chords at any pitch, and then conjecture arise with the valuable servants, the fingers. All they ask is regularity of exercise and good, common, every day care, and they are always yours to command. Yet the fact remains that, armed to one may he in the way of being forewarned, it is, to say the least, aggravating to a player to see an audience in rapt and reverential attention to a young prima donna who warbles some song of the day in a voice several degrees removed from the Metropolitan Opera Standard, and then become aware of the festive chatter the minute he sits down to the piano, and note that all the combined brilliancy and neatness of the Chopin Nocturne "thirds" and Homel's "intervals" in that "sweet little thing," "If I were a Bird" fail to arouse any enthusiasm. The audience turns a deaf ear to Champlain's "Pirouette" and other ballet music whose fairy-lit-like syllables is only the result of long and patient whistling beforehand.

As a technical exercise, too difficult a work can hardly be profitable. The least of its bad results is stiffness, which means paralysis of all one's forces. Schumann counseled young musicians never to play a composition with which they did not feel themselves perfectly familiar and at ease. An eminent professor once said, "Do not play anything that is not ripe to you."

But some may object that progress is only the result of effort. If one makes no attempt at conquering difficulties, they will remain unconquered. True enough; only do not forget that exercises and études exist, as well as "pieces" so called. Observe, now, the logical process; technical ability must first be gained in exercises, then strengthened in études, and finally developed in compositions of every sort.

This recalls the answer given to a correspondent of one of the Paris journals, who asked, "What are the most difficult works for the piano?" Replies pored in some named the Lied transcriptions, and the like; others the difficulties of interpretations of Chopin, Schumann, Brahms. But the one which was accepted read: "To play anything well is the hardest task."

A trinket, is it? Perhaps. Nevertheless it is wise to appeal now and then to common sense, which is, after all, the rarest sense.—"L'Art Musical."

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you have a hard road to travel. Every man to his taste, and musical journals cautiously admit that vocal concerts pay better than instrumental. Music halls attest the fact, and the mortal who tries the experiment learns, from the depths of bitter experience, that he has little to expect from the galleries or pit unless he be a Joachim or a Padrewski.

A COMMON-SENSE CHAT.

ONE of the greatest errors of teaching lies in giving to pupils too difficult music. And there is a pupil no more unreasonable and injurious fault than the impatient wish to attempt work for which he has neither the necessary technic nor the artistic intelligence.

The evil is a common one,—more common than some may suppose,—and usually arises from the ambition of the pupil or from the indiscreet zeal of the teacher. It is impossible to say too much against it.

Consider some of its effects. What sort of phrasing, rhythm, and expression can be expected from a player beset with insurmountable difficulties? Punctuation and phrasing will be neglected, the rhythm will be broken, and the whole composition taken at too slow a tempo.

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PRIZE ESSAY COMPETITION.

THE annual prize essay contest, instituted some years ago by the publisher of *THE ETUDE*, has always attracted considerable attention. This year we shall follow the usual custom, and announce that we will receive essays for this contest until April 1st. The competition is open to all, without any restrictions.

Articles of a historical or biographical nature will not be considered. Essays in praise of music will not be of any value in this contest. Let the topic chosen be one that is practical, that bears directly on the work of the music-teacher, and that will give him ideas such as will tend to make him a more capable and successful teacher.

While but four prizes will be awarded, we hope that all the essays sent in will be good enough to be used at some time in *THE ETUDE*. Stories will not be considered as available for prizes. The articles should not contain more than 1500 words. A contestant may enter more than one essay.

Address all essays to *THE ETUDE*, 1708 Chestnut Street, Station A, Philadelphia, Pa., being careful to give, in full, the name and address of the writer on the manuscript, and marking it "For Prize Essay Competition."

The following prizes are offered:

First prize	\$25.00
Second prize.....	20.00
Third prize.....	15.00
Fourth prize	10.00

Instrumental music, like virgins, must be its own reward.

If you do not love it enough for its own sake,

then

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"I am a constant reader of *THE ETUDE*; have been very much interested in your 'Letters to Teachers.' Who is the best authority on scales and arpeggio work? Is it the best authority on opinion in regard to the fingerings of certain scales, minor especially; which is the most used form of the minor scale; is it not the Harmonic? Some think that the Melodic is taught equal to as many as the Harmonic, and the fingerings different for each form. Walter Macfarren's 'Scales and Arpeggios,' published by Ashton, has been recommended to me very highly. Do you know the work, and is it the best?

What art students you recommend for a pupil who had not passed the third grade, but who had taken no other music with the first three-grade books, knows nothing of Czerny or Bach, nor anything else like studies, but who does know the scales very well, somewhat of the arpeggios, and has had half a year's study for less than twenty-five cents, money to be spent in his time, wished to make herself a somewhat intelligent musician? Could she take a little Czerny or Bach? What do you think would be the best for her to study? I am not often asked to know what book to take in course to follow in such cases. Could you recommend any one instruction book for an occasional pupil who will have but the most limited time and wishes to get just a little understanding of music?"

I have not seen the scale and arpeggio work which you mention. In regard to scales on the theoretical side, I think you will find the teaching in the "Primer of Music" by Dr. Mason and myself, very good. Then, with regard to scale forms and the manner of treating them for practice, I recommend you, by all odds, to take Vol. II of Dr. Mason's "Touch and Technique." This work is very much condensed, and you will have to read it with a great deal of care before you will realize how extremely comprehensive and productive it is. All the forms and scales given there are to be carried out in all the keys, and you will find material in them sufficient to occupy the scale practice of the student so long as he lives.

The arpeggio system of Dr. Mason is wholly peculiar to him. It hangs upon the diminished chord are very novel and interesting also; they are practiced by pupils with great interest and are of the utmost possible advantage to the fingers. Many teachers are now preparing books containing arpeggios with directions for accenting them. Dr. Mason was the originator of this treatment, and he has carried it on in a much more thorough and workmanlike way than any one else can, because the copyright on the Mason work prevents the others from doing some things they would like to do. I say to you, as I have said to many others, it is a discouraging circumstance that American teachers have not had the sense to appreciate these principles of Dr. Mason, which have been before the public so many years, and which have been endorsed by the greatest possible authorities, if any authority is needed beyond the common sense of the teacher. Latterly I am pleased to know that the Mason system is making extraordinary progress, and that it bids fair to enjoy a very honorable place in American practice for generations to come.

The minor scales are played in several different ways. Mr. Carl Faesten, the distinguished teacher in Boston, teaches the minor scales in seven or eight different ways, as he explained in *THE ETUDE* for September, 1898. For ordinary practice it seems to me the forms in Mason's book are, perhaps, sufficient.

If the pupil you mention has completed the third grade well, go on with the fourth, and learn the best of the selections contained in the "Third and Fourth Grade Pieces," which Mr. Prester publishes, and study my "First and Second Books of Phrasing," in which are the Heller and Schumann pieces, which will be most useful for her. I do not recommend the addition of any of the Czerny studies, because the best of them are already in these books and the time can be better occupied as already indicated. If her technic is insufficient,

dose her thoroughly with arpeggios and two-finger exercises of the Mason system.

No one instruction book can be recommended for a pupil, for instruction books are an impossible affair, owing to the arbitrary succession of exercises, studies, and pieces. In the collection of "pieces" referred to, you have some very profitable and pleasing music, and in the Mason exercises you have all the exercises of the authors in this list, and very likely would have played a number of other pieces by Chopin and Schumann.

If you wish to limit this to an advanced pupil of the seventh grade I should say the Bach Prelude and Fugue in C-minor; Sonata in C-minor, opus 10, by Beethoven; the Chopin Nocturne in G-minor, opus 37; the Schumann "Fancy Pieces," opus 12, and the Schubert-List "Hark, Hark, the Lark"; also such pieces as Moszkowski's "Shooting Stars," Tanczak's Waltz in A-flat, etc. I do not know whether these answers will do you any good; at all events, it is the best I can do at this moment.

"I have been much troubled about the use of the thumb in the system of Tonet's 'Clementi Technic.'

"2. What ought one to expect from a child of that age who has taken lessons ten months, one lesson a week?

"3. In what time should the average child finish Book I of the 'Standard Graded Course'?"

"4. Should one, at the beginning, give exercises to develop each part of the hand? For instance, a little two-finger work, wrist work, exercises to stretch the fingers, scales, etc.; of course, not all at once, but just the different parts of the hand."

It is impossible to answer your first question. It all depends. Mr. Faesten, in his fundamental training, accomplishes almost the first year in drilling in the elements of notation—that is to say, during the first year he is seeking to make these good readers, which he does by taking time-elements, scales, melody, etc., and later on the chord relations; so that it is only after six months that the pupil begins to have the complete staff, and to read music in the ordinary way.

Other teachers give a certain amount of training after the manner of the "tonic sol-fa," until the elementary musical perceptions have been formed, and the pupil begins to comprehend enough to do for himself.

In "Twenty Lessons to a Beginner," I have used about ten lessons before introducing the staff.

One lesson a week is too little for a child of seven years. It would be much better for her to have at least two, and, if possible, four, until she has learned to analyze and to practice intelligently; but, to answer your question just as it stands, I should say that the child of seven, taking lessons ten months, one lesson a week, would just about complete Book I of the "Standard Graded Course"; with two lessons a week this would be completed in six months.

I do not advise giving too many different things to practice in the early stages. If the pupil has the rudiments of tone production,—that is to say, the two finger exercises, with a certain amount of chord practice,—this I would have for one part of their work; then I would give these scales or arpeggios to the amount of fifteen or twenty minutes a day practice. The remainder of the time might be occupied with work in the "Standard Graded Course" and a part of a piece. As a rule, a child is not able to practice more than about an hour a day, or an hour and a half at most; and if you divide it up too much you will accomplish very little in any one direction. Dr. Mason's directions for playing all kinds is applicable to advanced pupils.

"Will you kindly tell me, in *THE ETUDE*, six difficult compositions that an advanced pupil should be able to play?"

Your question is too indefinite. If you will state how advanced, I can then give you more definite information. For instance, if I say that I have an advanced pupil and desire to name six pieces that such a pupil ought to be able to play any time when called upon, by right I should, perhaps, mention something like this: Bach Prelude and Fugue in C-sharp major; Beethoven, some good sonatas, such as "The Appassionata"; Chopin, "The Third Ballade"; Schumann, "The Second Kreisleriana," or "The Endes Symphonie"; Liszt, "Un Bord d'nn Source," and the Schubert-List "Balfe in Spring." A pupil able to play these in a satisfactory manner would be equal to playing well all the studies of the ten grades, and would also be expected to have played at least six other pieces by each one of the authors in this list, and very likely would have played a number of other pieces by Chopin and Schumann.

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If you wish to limit this to an advanced pupil of the seventh grade I should say the Bach Prelude and Fugue in C-minor; Sonata in C-minor, opus 10, by Beethoven; the Chopin Nocturne in G-minor, opus 37; the Schumann "Fancy Pieces," opus 12, and the Schubert-List "Hark, Hark, the Lark"; also such pieces as Moszkowski's "Shooting Stars," Tanczak's Waltz in A-flat, etc. I do not know whether these answers will do you any good; at all events, it is the best I can do at this moment.

"I have been much troubled about the use of the thumb in the system of Tonet's 'Clementi Technic.'

"I am satisfied with the explanation and example that I have received from my teacher (or, perhaps, I have not been receptive enough), and I do not feel undervalued myself. I have studied Shimner's 'Preparatory Touch and Finger Exercises' and 'The Standard Graded Course.'

"If it is possible for you to take the time to make it plain to me, I would be under great obligations to you.

"How is the thumb used in the 'down-arm' and 'up-arm' touch, in the 'up-hand' and 'up-finger' touch, elastic and mild staccato?"

In the "clinging touch" the thumb is raised and lowered from the joint near the wrist, moving up and down in the vertical plane of the key. In this exercise I advise that the thumb be raised liberally, as, for instance, 1½ inches above the keys. The free motion of the thumb on its own joint is of the utmost importance, and, when the thumb touches, the arm should remain entirely quiet. In the "down-arm" touch the thumb has no activity at all. When the arm falls upon this finger the thumb is braced and takes a touch like all other fingers and is relaxed at the end of the performance; the same in the "up-arm" touch. The point of the thumb is in contact with the keys, and, when the arm springs up, of course the thumb goes with it, having first delivered the stroke, which, in this case, comes from the thumb itself in the upper arm. In the "finger-elastic" touch the thumb is struck upon the key by moving upon its own joint at the wrist, the same as in the first case described, and at the same time the other joints of the thumb are flexed in the same way as the thumb folds around the hand to grip the finger. In the "staccato" touch, as taught at Stuttgart, the thumb is not moved at all, but the hand springs up. I make use of the terms "down-arm" and "up-arm," but I do not make use of the terms "down-hand" and "up-hand." I consider them inconvenient and of no practical use. There are cases in which a staccato is played by the hand springing away from the keys, and this might be called an "up-hand" touch, but the force of the tone in this instance is either the finger-points or else the triceps muscle, or both; and the term "up-hand" in this case directs the attention to the wrong part of the apparatus.

In practice playing the thumb moves up and down on the joint near the wrist, moving in the vertical plane of the key. In scale and arpeggio playing the thumb passes under the hand sufficiently far to touch the key it is over. In the "elastic" touch the thumb flexes in all its joints. There is also a very fast action of the thumb, which is the one first mentioned, and the motion is smaller and lighter, and can therefore be made more rapidly. You get it, for instance, in the trill with the thumb and second finger. I hope I have made this clear.

The question of musical mnemonics is an interesting one. Rubinstein once said that his memory never failed him until he passed his fiftieth year. Musicians noted afterward that when lapses occurred he would improvise without hesitation. Young players, however, would do well to memorize, and not attempt to improvise.

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Mrs. J. P.—Your two questions, of widely diverse character, I will endeavor to answer to the best of my ability, although in the ease of the second a slight vagueness blurs the outlines of your diagnosis, from the very nature of the effort to communicate through written words, the powers and limitations of speech.

First, then. You ask how to play passages where the right hand is required to deliver a group of four sixteenths against a triplet of eighths in the left, and also where the right must do a dotted eighth and a sixteenth against the same work of a triplet of eighths in the left. This is, of course, a question in mathematics, and nothing else. It is to be solved by calculation. When there is sharply defined perception in the brain, the fingers can do nothing but obey; that is, if the net of the merely technical and mechanical exercises has been such as to establish the true solid state of automatic friendship between the thinking centers and the subconscious ganglia, or acting centers.

That clearness and perfection which we admire in Rosenthal, Josef, Godowsky, and a very few others can be reached only by slow, precise, conscious labor at the keyboard. Surely, mere accuracy is not enough; not, at least, for a great interpretative artist; but it is, alas! lamentably patent that muddiness, fogginess, slipshodness pervade, to a harmful degree, the average work of our piano-students. Good rhythm and flawless mechanism are half the battle in piano-playing.

Now, follow me for a few moments. A triplet eighth is simply a twelfth of a whole note; three twelfths must fill one quarter, and four sixteenths must do the same thing; consequently, there must be a beginning and a closing of the problem with each quartet,—that is to say, with the single beat,—since such rhythmic design always occur in measures which have four as the denominator of the fraction expressing the formula of time-division, such as $\frac{2}{2}$, $\frac{3}{2}$, etc. Now, since the quarter beat is by one group of tones divided into four equal parts, and by the other into three equal parts, it is clear that they can only coincide—viz., sound exactly together—with their first notes. After this the notes in the group of four will go at a quicker pace than those in the group of three.

The least common multiple of three and four is twelve. Let us reduce the tones to be dealt with in each group to that common scale of measurement:



Set your metronome at 120; that is, at two beats in each second. Then count twelve.

Now count against the groups, thus—viz., three against each note of the first in the right hand, because 12 divided by 4 gives 3; thus the four notes of the group of four will fall at the first, fourth, seventh, and tenth counts of the 12. Similarly, the notes of the three groups will fall respectively at 1, 5, 9. Thus there will be one exact coincidence—at one; then the second triplet note will come in quickly after the second sixteenth, the third sixteenth will fall exactly in the middle of the second triplet note, and the fourth sixteenth will come in as quickly as possible after the third triplet note. This peculiar jerking will at first seem strange, and wholly unlike the sound to be reached, but this is the absolute truth of the mathematical situation. After going over a single group at this very slow rate, and with this precise mixture of positive coincidence and jerking answers to the first note, for a number of times,—say ten, or, if necessary, twenty,—until it grows a little automatic, or without conscious command for each note, gradually hasten the rate, but strictly avoid the counting after it has grown faster than a second; that is, twice as fast as at first. When a high rate of motion has been reached, there will arise a peculiarly undulating rhythm which has a poetic analogy to the pendulums swaying of the luxuriant vine in the spring zephyr.

My method, thus fully and exactly outlined, is dia-

metrically opposed to that need and advocated by some authorities, who say that the two hands should be trained separately until a high rate of accuracy of time in each hand has been reached; then they should be suddenly clapped together at full speed, like the two halves of an oyster shell. This method will work well with those who have the organ of time rarely large, and who therefore have a fine but unanalytic instinct for rhythm; but there is, it seems to me, great need of a good deal of this slow preparatory work, which I have striven to express fully and lucidly above. To be sure, when playing, no such detailed analysis in the mind is possible. The "be" fact is, however, that we spend far too little time in minutely slow and exact thought while studying the piano. I should say that of all the available time for practice, at least half, perhaps more, should be applied to the keys in an exceedingly slow and reflective manner.

I certainly do believe in the crying need of the player upon the piano having an ear just as sensitive, accurate, and appreciative of tone-relationships as the singer or the violinist, and it is just as useful to the pianist to have a fine ear as it is to any other musician. There are various systems of ear-exercises, and I think any one of the arrangements of the subject now published can not fail to be helpful, whether it be the absolute, ideal best, or not. As to the notion that beginners in music should be taught to grasp phrases, there is perhaps some good there, and I know two piano-teachers of repute in Chicago who are working along these lines, though with what results I am not very fully informed.

There is, however, in all novelties a great danger of the development of that pest of American life—crankism. The everlasting exploitation of petty aspects of a subject under a grandiloquent name of method this or that is liable to work mischief by drawing away the student's thought from the pith of the matter in hand. Even so eminent a master of method as Lebert became so one-sided that he criticized at all times, in a sweeping condemnation, the greatest artists, if they chanced not to use his finger-position, which was diametrically opposite to the teachings of Leschetizky, the reigning "methodist" of the piano playing world of our time.

The illustration which they use,—viz., that children learn language as words, not vocal sounds, or as letters,—I think inadmissible. The act of speech is instinctive, and the complicated organs of speech have, through millions of years of evolution, been perfected and transmitted, but the act of playing upon that comparatively recent invention, the piano keyboard, is not instinctive and hereditary, but arbitrary and mechanical in the extreme. The analogy would apply with considerable aptness to the singer, but only in a limited degree to the pianist.

It is quite possible in studying the piano to analyze to a degree of pedantic minuteness and soul-sobting tedium, but in its essential nature the piano is a highly artificial thing, and the performance upon it is and must remain a difficult and slowly built automaton of the nerves and muscles.

GOOD TEACHER VERSUS GOOD PLAYER.

BY C. W. LANDON.

BEING a good performer does not imply being a good teacher. Neither, on the other hand, does being a good teacher necessarily imply being a good performer; yet the teacher must be a learned musician, having sufficient knowledge to hold the confidence of his pupils, and perform well enough to illustrate points in teaching. To this end a profound knowledge of the subject matter of his profession is indispensable, that he may be able to teach with authority. He must have a clear understanding of all the steps necessary to be taken in giving a complete knowledge of his subject. In such cases he must be more than a musician—he must be a music teacher, with all that the word teacher implies. Hence, the "natural musician," who knows music intuitively, is never a good teacher, for he has not been over the hard road of the average pupil, and how can he teach what he does not know he learned?

—Nature has given to men one tongue, but two ears, that we may hear from others twice as much as we speak."

THE TRANSFORMATION OF A GENIUS.

From A MUSICIAN'S DIARY.

(Continued.)

July 1st.—Last week I joined a party of musicians—Oh, divine Misere, pardon the profanation of the word!—for concert work at summer hotels and watering-places—a violin, a flute, a corno, and a soprano. I will play piano accompaniments. The violin and cornet players also render selections on the mandolin, guitar, and banjo. What a daily martyrdom my spirit undergoes!

August 1st.—One gleam of sunlight in my existence, my soul racked as mercilessly as any of "Tenebræma's" myrmidons ever tormented Moor and Jew in the palmy days of the Inquisition. Our soprano singer has the true artistic nature. She is in thorough sympathy with all my hopes and plans and can claim me out of my modesty spells. What a blessing such a woman would be could I always have her by my side! I must have sympathy. How the thought of her thrills me! A home made bright by her would be a veritable paradise of the Muse.

August 8th.—One week of doubt, of joy, of hope, of despair, alternating in her manner toward me. Then the agony is over. We shall be married in the fall and shall make a concert tour together. Lanna is an angel; so is the spirit that spills the serpent of her nature.

August 15th.—Can I have been mistaken? Lanna acts strangely. Can she be jealous, after all? A guess of the hotel; a beautiful girl, who has a wonderful sensibility for the highest aims of art, has seemed greatly pleased with my playing. I explained to her this afternoon Beethoven's great "Sonata Appassionata," the esoteric significance of those wonderful themes and the spiritual lessons involved in the subtle transformations, melodic, rhythmic, and dynamic, which the tone wizard causes them to undergo. She hung on my words as if enraptured, and her soulful eyes filled me with a sort of intoxication that brought the richest fancies to the surface of my tide of thought and lent warm, vivid colors to my expression. She felt it as inspired. Lanna passed and saw it all. I can not forget the black, apparently scowling look she cast on us as we bent.

August 18th.—I had a *tres mœurs* quart d'heure with Lanna this morning. I can not hear to recall her exhibition of jealousy rage and the nasty things she said to me. I tried to assure her that I was doing missionary work for the cause of art. "Art!" she rudely interrupted. "Art? why the girl is all art; and if you were not so blinded with conceit, you could see she was only annoying herself with you!" Women care so very personal when they are angry. "Amusing herself?" I do not know much about women in social relations, but if that girl's eyes did not express a great deal more than I am—but no! I dare not dwell on the subject. Honorable forbearance.

August 17th.—A trace has been arranged, but the fire only smoulders. It may break out again. I must avoid that girl, and yet I can not help wondering if she was trying to make sport of me. Some girls think every man is ready to become a victim to their wiles.

August 18th.—Musical women may be very good assistants in some forms of work, but in these days they are growing very independent, and want to stand on an equality in all matters of judgment. Lanna refused to accept my dietum on a point in connection with the rendering of a song, and told me to stick to the piano, that she knew more about singing than I. She did not seem impressed by the fact that I had written a cantata for soprano solo, chorus, and orchestra, entitled "To the Genius of Song," a work full of highly original vocal effects.

August 19th.—One week of tears and recriminations. We are on the verge of separation. Yet I must avoid a complete break. My contract calls for work until September 1st.

August 20th.—The breach is irreparable. Lanna leaves for Boston to-morrow, I for New York. Another dream of communion with a kindred spirit is shattered. She was but common clay after all; with all the woman's

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wakes that cause the sex to fall short of true artistic stature. I shall not pay any attention to women hereafter. They are false and fickle, and the modern-day woman has too exalted an opinion of herself. I can not bear an independent woman.

October 1st.—I have spent September in revising my great concerto, my symphony, and a number of sonatas and concert fantasies. The publisher who offers the best terms shall have works that shall mark an epoch in the history of American composition. Perhaps I will also publish my song settings of the great sonnets of the English language.

October 5th.—I saw several publishers to-day, and only one was willing to look at my work.

October 6th.—My manuscript back already! How I hastened to open the letter that came with them. This was what was said: "Not available." Why not? Contains some good counterpoint!" Good counterpoint to me, who won a prize for a five-voice fugue with three subjects!" But not much music!" How about Bach's counterpoint and music, Mr. Publisher, or your critic, who knows so much, or perhaps little? But so it is. If one is not in the ring, he can not get a hearing before the public. The unknown man must remain unknown or make himself notorious, or buy a comic opera or a popular song.

I have recovered from my fit of despondency because of the rejection of my compositions, but I shall abandon that field. I shall become a journalistic free lance, and shall dip my pen in velvet, and naught but the concentrated acid of an atrabilious nature shall be poured forth, instead of the "milk of human kindness" of fiction. I shall become a musical ghoul. I shall dismember reputations, and prey on the living as well as the dead. The iron has entered my heart. Music shall know me no more, except to snuff it.

October 29th.—Two weeks have I spent laboring almost incessantly on my brochure, "The Mistakes of the Classical Composer," in which I show how every one of them violated the rules of composition as laid down by my great master Einfläufelstein. Not even Bechmerer "marked" down more than I. The book will certainly establish my reputation as a keen critic and a transcript writer.

October 30th.—I have sent my manuscript to the "Musical Globe," whose brilliant editor will know how to welcome a kindred spirit. What a master of caustic wit and biting invective I is!

November 1st.—After two days of suspense I received a package from the "Globe." Instead of a check, it was my manuscript, with one word in blue pencil, on it: "Rot!" I can bear no more. Every avenue is closed to me. For no life of a virtuous, with its rich endowment and dazzling success; no wreath of laurel on my brow for immortal work in composition; no recognition for my power as a clear, logical thinker, of great imagination and rich, poetic fancy. Must I teach?

December 1st.—I know not how I have lived the past thirty days, every one of which seemed a month. Inexorable fate draws nearer. I must teach. No more may I indulge my dreams of stupendous technical power, of passionate expression, a union of Liszt and Beethoven. No! Cruel, grinding necessity knows no law.

December 24th.—A letter from home. Father says: "Come home, my boy. We want you, we need you. You are all we have. Your mother is easing out her heart fretting about you away from home. We can not be with you many years more. Your place is with us." I can not refuse to obey this touching plea; but still I am not sure that I wish my daughter to teach.

The father mused a moment and replied: "I will leave it all to you. My daughter's happiness is of great consequence. If you think that she will not be happy unless she becomes a good violinist, I am willing to bear the expense and to send her to some large music center by and by. Of course, if I had a boy, I would not want him to be a violinist, for he would undoubtedly wish to belong to an orchestra or a concert company, and such men are spendthrifts, and uneducated, aside from musical knowledge."

The time was too short to argue that orchestra men could be respectable, business-like, educated, and refined, but I spoke of the success which I felt sure would come to this gentleman's daughter, and I thanked him for his confidence in me.

"I leave it all with you," he said, on parting. I wished that they all would—and thus ended one of those many studio talks when parents call to inquire if "it is going to pay" to educate their daughters to play

the despised and plebeian violin!

blind I have been, and what a source of sorrow and anxiety to my dear parents! Mary came in. She has left Wellesley the last year, and has greatly improved, but has no ear for music. As she says, "I can scarcely do more than keep a tune in church." But she is a good, sensible girl, and a good housekeeper, mother says.

* * * * *

January 1, 1890.—Five years after the record above was made I picked up my old journal and found the last page blank. Mary says I shall write that I still fill Mr. Small's place; that I do not often fall from grace and play Bach fugues and choral fantasias; that my class is large; that I have all the pupils I can teach at a dollar lesson; that my publisher has just sent me a handsome check for the last three months' royalties on my "First Lessons in Piano-playing"; and that the editor of "The Student" says that my series of articles on "How to Teach" have been the leading feature of his journal the past year.

OPPOSITION TO THE VIOLIN FOR GIRLS.

BY EDITH L. WINN.

WHEN will the public cease to talk against the violin for girls? I was a mere child when I read for the first time the life of Camilla Urso. It read like a fairy tale. It is long since Camilla Urso first demonstrated that a girl can learn to play the violin. Lady Hallé has done so, and Ole Bull. Professor Joseph Joachim has sent out into the world a whole galaxy of young and talented violinists: Maude Powell, Geraldine Morgan, Lilian Shattuck, Marie Soldat, Betty Schwabe, Gabrielle Wietrowitz, and many others. Some are doing work in the world as teachers, and they teach as well as men. Some are concert artists, but in these times few concert artists can afford to rely upon the income of concert work, and the very best of our concert artists also teach.

A father came to me and said, "I don't like to invest money in the musical education of my daughter unless I feel that this will bring a ready return for the investment."

I indignantly responded, "Is not the cultivation of your daughter's heart and mind and character of vastly more importance to you than the amassing of money?"

"To be sure," he replied.

"Then educate her. Give her what is due to her talent, and you will never be sorry. Put her in the way of earning an honest livelihood, and she will be a happier woman at thirty than half the society butterflies who have too much money to spend wisely and too little brains to impress themselves upon any one with whom they come in contact."

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"The time is ripe," I responded, "when every one shall realize that teaching is a noble calling, and that a concert performer, too, is a benefactor, a physician, a helper of the needy."

The father mused a moment and replied: "I will leave it all to you. My daughter's happiness is of great consequence. If you think that she will not be happy unless she becomes a good violinist, I am willing to bear the expense and to send her to some large music center by and by. Of course, if I had a boy, I would not want him to be a violinist, for he would undoubtedly wish to belong to an orchestra or a concert company, and such men are spendthrifts, and uneducated, aside from musical knowledge."

The time was too short to argue that orchestra men could be respectable, business-like, educated, and refined, but I spoke of the success which I felt sure would come to this gentleman's daughter, and I thanked him for his confidence in me.

"I leave it all with you," he said, on parting. I wished that they all would—and thus ended one of those many studio talks when parents call to inquire if "it is going to pay" to educate their daughters to play

HOW TO GET PEOPLE TO ATTEND PUPILS' RECITALS.

BY T. L. RICKABY.

NOTHING has been oftener reiterated in the columns of *The Etude* than the truth that the teacher's best advertisement is that which results from public exhibitions of his own personal skill, or that of those under his instruction. We are advertised by our pupils; but we must first have pupils and retain them, and the result is the very best means at the teacher's command to increase his patronage. However, there are two very imperative conditions to be fulfilled before the greatest benefit is attained: *First*, one must get people to attend; and, *second*, though equal in importance, they must be the right kind of people.

I give recitals often—every four weeks. Three or four days before the date set I insert the following notice in the daily papers:

THE NEXT RECITAL BY THE PUPILS OF MR. [REDACTED] WILL BE GIVEN ON [REDACTED] EVENING, DEC. 2D, AT THE [REDACTED] CHURCH. ADMISSION BY TICKET ONLY. TICKETS MAY BE HAD FREE OF CHARGE BY APPLYING AT THE STUDIO OF MR. [REDACTED], NO. 140 NORTH ST.

Of course, all pupil and their relatives know of the recitals, and this newspaper notice is not for them. They, however, must not be passed over by a general invitation. Nor must the teacher take it for granted that they will come. I have a system of season tickets which reads as follows:

Please admit

This ticket is for all concerts and recitals given in the Church by Mr. [REDACTED] and his pupils during the season of 1893 and 1890. Do not forget to bring this ticket along, as these are not free entertainments!

These tickets are given to pupils and their parents almost exclusively. I say "almost" because I do make a few exceptions. In every town there are some distinctly musical people who enjoy the recitals and appreciate them, although they may not study music themselves nor have children who study. I always like to count on such, and they certainly appreciate the compliment implied by the present of the season ticket. The newspaper notice catches the eyes of a few musical people, who avail themselves of the free tickets. No one ask for tickets unless he wants them or is interested in musical affairs. This is better than giving out tickets indiscriminately. In the latter case they often fall into the hands of people who do not attend, and the tickets are wasted, or of people who do not want to go, but do so out of courtesy. These classes are useless to the teacher.

There are others, however, to be considered. In every community there are people of influence or culture who for some reason or other have not attended the recitals; people who have growing children who may require music lessons in the future. There may also be others, too, whom it would be desirable to cultivate. I have circular printed which read as follows:

Mr. [REDACTED]
I should be glad to see you at the next recital given by my pupils at the Church on evening, Dec. . . ., 1893.

Any one interested in music directly or indirectly will find these recitals interesting, beneficial, and entertaining.

Admission by TICKET ONLY. I will be pleased to supply tickets free to any who will apply to me at my studio at No. . . . St.

I send out a few of these at every recital. Sometimes only one or two, at other times as many as forty. It will be seen that with the newspaper notice, the season

tickets, and the last circular everybody is reached—that is, everybody who is calculated to be of any service to the teacher.

I will draw attention once more to the fact that the last circular emphasizes the necessity of having tickets and asking for them. As in everything else, "lightly gotten, lightly prized." Give the tickets out indiscriminately, and they will be wasted or fall into the hands of those not interested in any way. At the same time there grows up a spirit of exclusiveness about the affair, which gives them a higher value, and also increases the desire on the part of many to attend. A notice in the paper to the effect that "everybody is invited" would result in a much larger crowd probably, but not the crowd that would prove valuable to a teacher. The best people in any town are usually afraid of what any of these savors of a "free show."

I will be seen that the season ticket is only good for the recitals and programs given in the church. When I give a piano recital myself, or give choral or orchestral concerts, they are given in the Opera House, and entirely different conditions prevail.

The object of the above "schemes" is to get people—and the right kind of people—to attend the pupils' recitals. The next question is, What shall be given them when they do attend? This opens up the whole subject of recitals—a subject on which much can be said, since teachers may easily differ in their methods of preparing and arranging the programs for such recitals. The subject does not belong properly to this article.

TEACHING AS A SPECIALTY.

BY HARVEY WICKHAM.

It was an old-fashioned custom to limit the term musician to those who composed or performed, and I confess that I sometimes wish that the custom would return. True, many who labored in other directions have done much for the art, but one is not wrong in calling Helmholz a scientist, for example, just because of his researches in acoustics. Why not call a critic what he usually is, a litterateur? He may be a musician to boot, but it is mainly as a clever user of words that his reputation is made. As for theorists and essayists I distrust them, especially in so far as they back their sayings with doings; and teachers—but let me speak of them at length.

Some men carry with them an atmosphere surcharged with enthusiasm and the apparent earnestness of great deeds. They are, perhaps, men of great deeds themselves—like Liszt. As often they have built their castles mainly of air—like Czerny. This may seem a strange characterization of Czerny, but one has only to consider the great influence he exerted in his day and generation to be sure that he had transmuted qualities which by no means found their way into those interminable études of his. It is a golden thing for a student to come in contact with savants of these classes, for these are the horn teachers, the natural breeders of horizons, the indefatigable carriers of knowledge. In the art so full of prosaic details as piano-playing, let us say, something more definite than broad horizons is needed, and the services of a trained, technical specialist who is personally conversant with every inch of the ground, so to speak, is imperative. Even if he be a narrow, unsympathetic, unmagnetic individual, one can do without him at one stage of the artistic career or another. I say both the inspiration and the example can be found combined, so much the better; while, of those who are neither philosopher poets nor men of accomplishment, I have nothing to say. I wish that with them I also had nothing to do; but one must not expect too much from them.

How often we see even pianists practicing one thing and preaching another! How much more likely, then, is the teacher to become visionary and to feed the pupil on cranial sweepings! If one will but play and play, I can see for myself what conclusions he has arrived at. If he chooses to put conclusions into words, I, for one, prefer to take the testimony of fingers. One bears a great deal about the things which are allowable for advanced players which would never do for beginners, and, if certain compositions are meant, there is no gainsaying the statement. But when it comes to the movements and condition of arms and fingers, the novices may observe the virtuous without fear.

From a financial point, too, what madness for the musician to allow the teacher to kill the player that is in him! The country is overrun with pedagogues whose only tactic is that of the tongue. If you are none of them, it will pay you to advertise widely the fact. Nothing will silence your talkative rival like a piano recital which he can not duplicate. Even if you look to teaching and to nothing but teaching for your livelihood, it is more profitable to think first of the keyboard and second of the class. To reverse the sequence is to do no favor to either to patron, pocket-book, or art.

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on have, knows how easy it is to prove any proposition scholarly, if the premises be shielded from too narrow scrutiny. And, having proved one thesis, it is no more difficult to prove its contrary. Logic is thought trying to walk alone without the leading strings of experiment, and has a factitious fame. In reality it is child's play loaded with intricate and puzzling complications. The experience of man has always been this—to discover a fact first and to try to account for it afterward. Whenever he has attempted to put the cart before the horse, to deduce the fact from the theory, he has, unless the deduction was very short and obvious indeed, invariably stumbled into error. The way of the theorist (of course I do not mean harmonist) is hard.

Now, the piano teacher who does not play, and play well, and play a great deal, is morally certain of becoming a theorist, a theorist in the worst and most objectionable sense of the word. No matter how practical his object may be, no matter how he may protest, he is a theorist, for if he applies his theories, he becomes a pianist, which is contrary to the hypothesis.

Or is it possible to apply them in the second or third person, demonstrating their effect in the manner of pathologists who feed their drugs and serums to dogs and rabbits? But the human equivalents of these patient experimenters may only be secured by deception. The day of Cleopatra and her slaves has gone, and he who would sift the venom of the serpent must do so through pores of his own skin or unscrupulously insinuate the reptile into the breast of an unsuspecting patron.

It is no profit to say that your method has been tried by others before you tried it upon others (though this amounts almost to an argument), for the same may be said of every method under heaven, and surely all can not be good, and certainly but one can be the best. And can you either learn from or teach another as you can learn from and teach yourself? By no means. In the person of no other can the effects of this or that manner of practice so soon or so accurately noted. All successful performers have been inveterate experimenters on their own account, and one of the most difficult things one attempts is to induce a pupil to taste and see, to try and to weigh—for himself.

All that a teacher can do is to say, "Make such an experiment. Look for such a result," just as if he were addressing a class in chemistry. If the latter believe the lecture, but neglect the laboratory, they invariably fail. So will the student of music.

To teach and not to play leads, as I have said, to theories. Now working hypotheses, such as astronomers adopt to guide them in their researches, but idle theories made out of whole cloth. Thinking is considered by many to be a difficult and highly meritorious phase of activity. In reality nothing is easier; indeed, it is impossible not to think. I can see no virtue in drawing any number of conclusions from a fanciful starting-point. It is observation which is difficult, the tracing of a sequence through the chain of phenomena which is mysterious.

How often we see even pianists practicing one thing and preaching another! How much more likely, then, is the teacher to become visionary and to feed the pupil on cranial sweepings! If one will but play and play, I can see for myself what conclusions he has arrived at. If he chooses to put conclusions into words, I, for one, prefer to take the testimony of fingers. One bears a great deal about the things which are allowable for advanced players which would never do for beginners, and, if certain compositions are meant, there is no gainsaying the statement. But when it comes to the movements and condition of arms and fingers, the novices may observe the virtuous without fear.

The question is, Can one, with or without the inspirational quality, become a trained technical specialist in the fullest sense of the word, and yet neglect, or even slight, actual performance at the keyboard? I am emphatically of the negative opinion. Let us consider the matter.

There is no adequate touchstone for truth but experience. One who has dabbled a little in logic, as most of

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THE STATUS OF MUSIC-STUDY IN AMERICA.

BY WILLIAM H. SHEWOOD.

It is well known that teachers of music in Europe have an advantage over the best teachers in America, irrespective of merit, by reason of the prestige which attaches itself in the minds of our fellow-countrymen to all things European. It can, however, be learned, by those desirous of knowing the facts in the case, that upon this continent we are at the present time developing in the minds of our pupils a most practical and scientific training. This training not only embraces the power of analysis of music, but also the physiologic knowledge of the cultivation of independent muscles and steady nerves, as best adapted to the artistic delivery of music in piano-playing and otherwise.

If we are to get the credit that our musical talent and playing rightfully deserves, our people should think twice before taking the effusions of inexperienced schoolgirls who go abroad to study as proofs of the superiority of European methods and teachers over our own.

Nowhere in the world have the mechanical sciences or the intelligent adaptation of means to an end in all kinds of education been better developed than in the United States of America. There is just as much musical talent here in proportion to the population as anywhere else in the world, and in a great many respects there are better conditions for its cultivation. I will go so far as to say that in our large cities, like Chicago and Boston, there is quite as much opportunity to enjoy that so-called "musical atmosphere" as there is elsewhere.

Under such circumstances, it would be but an act of justice, fair play all around, for some of our wealthy philanthropists who are providing magnificently for universities, art institutes, symphony orchestras, etc., to bestow some of their attention upon the desirability of providing a hand, under proper restrictions, for the education of deserving young students of music.

Many recent bequests and endowments to the educational institutions in Chicago place that city apparently in the very front rank, on account of the public spirit of enlightened philanthropy of her wealthy citizens. Through such generally the university students and the students in the art museum can get the best of instruction at a nominal price, besides, in many cases, being provided with the means of earning their own living meanwhile.

Constantly I am in receipt of letters from young people who wish to study music and to fit themselves to become teachers. In many instances they are not able to pay the expenses of the tuition of first-class music teachers, and to provide for the other expenses of disbursements as well, but are irresistibly asking if I can get them something to do to earn a living to help defray the cost. From an acquaintance with very many such students I am prepared to affirm that in a majority of instances they are the very ones who ought to be assisted in obtaining a few years of quiet, undisturbed study in the art. These people show talent, intelligence, and character, and it is my belief that they have a right, a claim upon the community for a good musical education quite as much as the students in other branches, who are more favored by these recent magnificent bequests.

It is a conceded fact that it is the duty of the parents to provide for their children during the time they are growing up; it seems to me that it is equally the duty for an enlightened community to provide for the education of its young. While, however, much has been done to make Chicago a great center of education and art culture, there has been vastly little done in the department of music. I look upon the education of young people as an important investment, and, therefore, I very much wish that those who possess much wealth, not only in Chicago, but in other cities as well, who feel that they wish to benefit most of it for the benefit of their fellow-beings, would provide a fund to be used if the recipient is found deserving and capable, and to be paid back without interest, or else at a low

rate of interest. It would undoubtedly be a great misfortune if such a bequest should be bestowed without due regard to merit, or tied up to some particular clique or institution. I believe, however, that the time is ripe for munificently disposed art patrons and philanthropists to take the initiative step in this matter.

It is a great misfortune to the entire country that there are so many incompetent music teachers, often incompetent from mere lack of funds and opportunity to study and to equip themselves thoroughly for their life-work. If the system of which I have spoken were in vogue to a greater degree, there would be fewer instructors in music unqualified to fulfil the duties of their vocation. As masters now stand, students try to rush the work of years into months of study, and go into the world as teachers before they have fully mastered the principles of their art.

The old fashion that prevails in Europe, the apprenticeship system of seven years' service, has its merits. There the student is obliged to spend many years in correct and thorough study and in sound and true preparation for a future career; in America it is all feverish excitement and undue haste and a struggle for superiority in position, instead of a conscientious desire fully to comprehend one's subject. In this respect European methods are vastly superior to our own; in most other respects we can equal or even excel them.

It is certainly very commendable that students who are limited in regard to money for their living during their pursuit of art should be willing to work hard and deprive themselves of many necessary things in order to develop their talent. Many a career has been cut short or dwarfed off its possibilities by various obstacles, the chief and most important being that of an obligation to earn one's daily bread.

Large centers like Chicago and Boston, where the opportunities of studying are the greatest, are, unfortunately, the places where a student finds the most difficulty in making a living and paying expenses. Many of the young people who have thus to make their own way in the world are children who have been bereft of a parent's care at an early age. One left in this manner and thrown upon the world to earn his own living is not so fully equipped to enter upon the battle of life as one who has had that care during the years when the mind and other facilities can be improved and developed to the best advantage.

Many of the people of America have the magnetic power of attracting money in large quantities, building up for themselves colossal fortunes. We find our wealthy persons forming trusts and making large many investments; but what investment in material resources exceed an investment in the development of brain and character?

It is a great misfortune to the community, as well as to the resident musician, that so much of the musical patronage of one people is diverted to sending music students abroad instead of making provision for them to pursue their study in their own country in a quiet, undisturbed way, not having to think of expense, for the same length of time that would be required of them at the art centers of Europe.

It is quite to be deplored that the wealthy people of America patronize foreign visiting talent in such undue proportion to that of home talent. We have in our midst many excellent artists, both vocal and instrumental, who for many years have devoted their time and talent to the upbuilding of musical art in this country; why should they be so overlooked while artists who have no national claim upon our sympathies and support receive large amounts of money (which rightfully belong to our own country) that they, the foreign artists, may take abroad and spend in another land that which the brain and muscle of this land have spent many years in amassing? It seems inconsistent and prejudiced.

Often is heard the statement, "We have no distinctive school of American music." This would not be the case if our millionaires would apportion some of their superabundant wealth to the founding of some institution where the talent of our native artists could be directed in the teaching of the young and as yet undeveloped musical mind in distinctive lines, forming a purely national college, not a one-sided, narrow-minded

establishment, but a musical university upon a broad national basis. Endowments of this nature and the spending of American-made money in America would do much to bring about a better and higher state of musical standing and culture than at present holds in our community.

Music lovers should not allow some narrow favoritism toward this or that faction to encourage them in the habit of decrying the efforts of other artists than their favorites, or even of going to the length of maligning those in the same field as their particular partisans. It is a very easy thing to destroy the finest work of art which may have taken years to build up with a single rough, indiscriminate blow. The best efforts of our cultivated musicians require such an attitude of self-sacrifice, patient and intellectual development of talent, that one should strive, for the cause of the art, to seek the good in them and bear lightly with their faults.

These remarks do not apply to mediocrities. The appearance of amateurish and undeveloped persons in the concert field is certainly not to be encouraged.

MUSIC TEACHERS' NATIONAL ASSOCIATION NOTES.

THE Music Teachers' National Association will hold its twenty-first meeting in Cincinnati, June 21st to 23d, preceded by a delegate meeting on the 20th. The special feature of this meeting will be a program of compositions by American composers, which is given below. The assistance of the Cincinnati Symphony Orchestra, under F. Van der Stucken, the Apollo Club, under Mr. Foley, and the Orpheus Club, under Mr. Graninger, has been secured. There will be three evening concerts with orchestra and chorus. In the afternoons there will be a piano recital, with vocal numbers, an organ recital, and a chamber concert. The mornings will be devoted to essays and discussions of musical topics.

Great interest is being shown by Cincinnati musicians in this meeting, and the officers intend to make it the greatest success in the history of the Association. Cincinnati generally are responding liberally by contributions to help to make this meeting a financial and an artistic success.

LIST OF OFFICERS OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION FOR 1899.

President, Arnold J. Gantvoort, College of Music, Cincinnati. *Vice-President*, Carl G. Schmidt, 81 South Street, Morristown, N. J. *Secretary*, Philip Wartenstein, Hillside Music School, Cincinnati. *Treasurer*, Fred A. Fowler, 850 Chapel Street, New Haven, Conn. *Program Committee*.—Frank Van der Stucken, College of Music, Cincinnati; Fred W. Foley, Methodist Book Concern Building, Cincinnati; William E. Mulligan, 457 Fifth Avenue, New York; Henry Froelich, Auditorium Music School, Cincinnati.

Executive Committee.—E. W. Glover, Methodist Book Concern Building, Cincinnati; Walter Henry Hall, St. James' Church, Madison Avenue and Seventy-third Street, New York; Louis Elbholtz, Fourteenth Street, Cincinnati; Miss Bertha Baur, Conservatory of Music, Cincinnati.

PROGRAM OF COMPOSITIONS BY AMERICAN COMPOSERS.
Symphony, "Tristram".....Templeton Strong
Divertimento.....C. M. Loeffler
"Lochivar".....G. W. Chadwick
"Melompome".....William Radcliffe
Symphonic Prologue, "William Radcliffe".....F. Van der Stucken
Piano Concerto.....Henry Holden Huss
Aria, "Monterana".....Frederic Grant Gleeson
Indian Suite.....Edward MacDowell
Ode, "Oedipus".....K. Paine
Cello Concerto.....Victor Herbert
Elegy.....A. Gorno
Dreaming.....H. W. Park
Scherzo.....Johann Beck-Scherzo
Hawathwa's Wooing.....Arthur Foote
Worspiel, "Kenilworth".....Bruno Oscar Klein
Overture, "Star Spangled Banner".....Hugo Kaus

No. 2684

To the Hunt.
Idyl.

G. Wartenstein, Op. 6.

Edited by Frank L. Eyer.

Allegro. M. M. $\frac{2}{4}$: 100

a) Endeavor to produce a horn-like quality of tone in the left hand part. The right hand part should not

be heard prominently until b).
 c) Perform the next eight measures with dash and vigor.

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2

Musical score for page 2, featuring six staves of piano music. The first staff begins with a dynamic *p* and a tempo marking *espress.*. The second staff starts with a dynamic *f*. The third staff has dynamics *p* (cresc.) and *p* (cresc.). The fourth staff includes a dynamic *dolce.*. The fifth staff starts with a dynamic *f*. The sixth staff ends with a dynamic *f*.

2684-3

3

Musical score for page 3, featuring six staves of piano music. The first staff begins with a dynamic *p* and a tempo marking *espress.*. The second staff starts with a dynamic *p*. The third staff ends with a dynamic *p* (cresc.). The fourth staff starts with a dynamic *f* and a tempo marking *dim.*. The fifth staff begins with a dynamic *p*. The sixth staff ends with a dynamic *ff*.

d) Observe the tied note in the right hand.
2684-3

| e) The last two measures with snap and brilliancy.

MOMENTO GIOJOSO.

MORCEAU POETIQUE.

It is said by many that in regard to adaptiveness to the peculiarities of the piano, (German: Clavier-mässigkeit), Moszkowski's style is the best since Chopin. This piece certainly argues in favor of such an opinion, for it affords wonderful opportunities for the pianist. A light and yet resonant staccato, great variety of touches, an execution as

clean cut as an ivory carving, brilliancy and bravura at the end, refined pedaling (indicated as far as possible by the editor), and a delicate suggestion of a Spanish dance-rhythm, are its main requirements. As a teaching piece for pupils slightly above the medium grade, it has proven of incalculable merit.

Revised and fingered by

C. v. Sternberg.

Molto vivace.

M. Moszkowski, Op. 42, N° 3.

p *con spirito.*

ten *cres* *cen* *do.*

espressivo.

leggero.

meno.

brillante.

See next page.

a) The first bass-note in each measure should be decidedly staccato, unless the reverse is especially indicated, as for instance, in measures 15 & 16. Here the change of Pedal should be accomplished before the finger leaves the key. Copyright 1899 by Theo. Presser.

b) A slight (though very slight) lingering upon the first prolonged note in this new movement, will prove effective; also *a/c*, especially if the passage from *d* to *e* is played contrastingly — in strict time and very fluently.

c) This phrase of eight measures should be well unified, closed within itself, as it were; so should, with a decided change of color, the next one, after which, *a/g*, it splits up again into shorter phrases of *f*, *f* and 2 measures.

d) This phrase of eight measures should be well unified, closed within itself, as it were; so should, with a decided change of color, the next one, after which, *a/g*, it splits up again into shorter phrases of *f*, *f* and 2 measures.

This block contains five staves of musical notation for piano, spanning measures 6 through 10. The top staff uses a treble clef and includes dynamic markings "ff brioso." and fingerings (1, 2, 3, 4) above the notes. The subsequent staves switch to a bass clef. Measure 6 features eighth-note patterns. Measures 7 and 8 show sixteenth-note patterns with various time signatures (3/2, 2/2, 1/2, 5/2, 2/2, 4/2, 1/2, 3/4, 4/4). Measure 9 consists of eighth-note chords. Measure 10 concludes with sixteenth-note patterns.

The image shows a page of sheet music for piano, consisting of five staves. The music is in 3/4 time and includes various dynamics such as forte (f), piano (p), and sforzando (sf). Fingerings are indicated above the notes, such as '1 2 3 4' and '5 4'. The notation includes both treble and bass clefs. The fifth staff begins with a dynamic instruction 'ff' and a letter 'h)'.

h) These brackets indicate another manner of execution, by interlocking of hands, more desirable here, at the end of the piece, because admitting of greater strength; beware of hurry, however!

THE MERRY SKATER.

Fidelis Zitterbart.

SECONDO.

Tempo di Galop.

Sheet music for the second piano part of 'The Merry Skater'. The music is in 2/4 time and consists of eight staves of musical notation. The first two staves show eighth-note patterns. The third staff features sixteenth-note patterns. The fourth staff contains eighth-note patterns. The fifth staff shows sixteenth-note patterns. The sixth staff features eighth-note patterns. The seventh staff contains sixteenth-note patterns. The eighth staff concludes with a 'Fine' marking.

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THE MERRY SKATER.

Fidelis Zitterbart.

PRIMO.

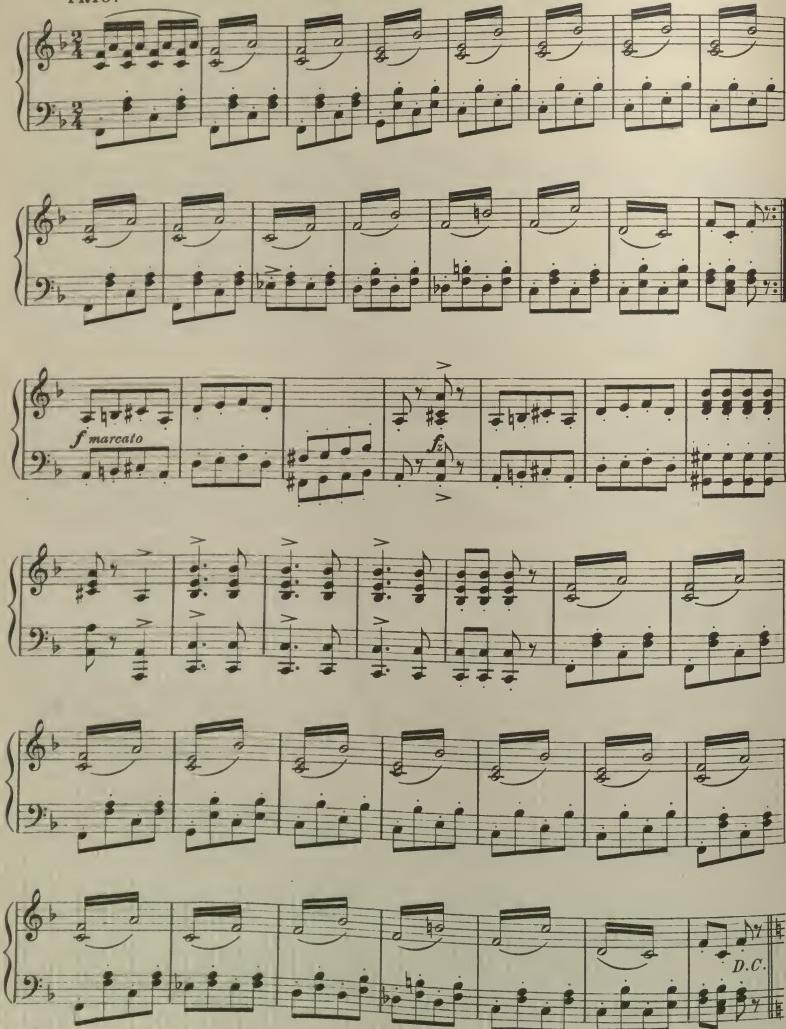
Tempo di Galop.

Sheet music for the first piano part of 'The Merry Skater'. The music is in 2/4 time and consists of eight staves of musical notation. The first two staves show eighth-note patterns. The third staff features sixteenth-note patterns. The fourth staff contains eighth-note patterns. The fifth staff shows sixteenth-note patterns. The sixth staff features eighth-note patterns. The seventh staff contains sixteenth-note patterns. The eighth staff concludes with a 'Fine' marking.

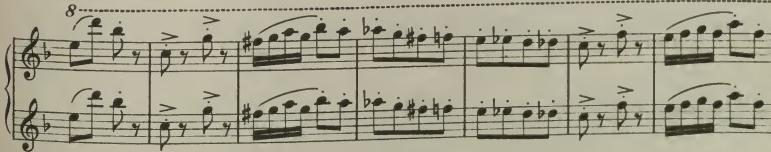
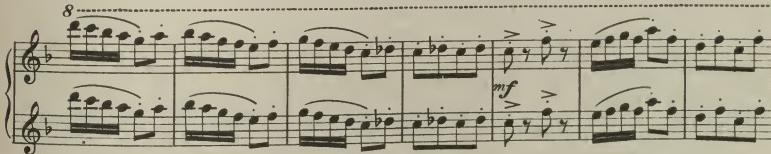
2738.6

SECOND

TRIO.



TRIO.



¹²
N^o 2686 GOLDEN WEDDING MINUET.

GROSSVATER TANZT.

G. Karganoff, Op. 25, No. 4.

Tempo di Menuetto.

Musical score for the first page of the Golden Wedding Minuet. The score consists of five staves of music for piano, arranged in two systems. The key signature is A major (no sharps or flats). The tempo is indicated as 'Tempo di Menuetto'. The music features various dynamics such as *p* (piano), *f* (forte), and *dolce* (softly). The notation includes sixteenth-note patterns and grace notes. Measure numbers 1 through 12 are visible above the staves.

13

Musical score for the second page of the Golden Wedding Minuet, starting at measure 13. The score continues in two systems of five staves each. The key signature changes to E major (one sharp). The dynamics include *mf*, *f*, *cresc.*, *p*, and *sforz.*. The music maintains its characteristic sixteenth-note and grace-note patterns. Measure numbers 13 through 24 are visible above the staves.

General Bum-Bum.

Edited by Carl Hoffman.

Ed. Poldini.

f

Tempo di Marcia.

f

p

rall.

f

p

f

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Fine.

TRIO.

ff

rall.

mf

a tempo.

ff

D.C.

SERENADE.

C. CHAMINADE, Op. 29.

Moderato.

*dolce ma ben
marcato il canto.*

Copyright 1899 by Theo. Presser. 4 The two Pedals may be used ad lib.

18

cresc.

cresc.

a tempo.

pp pochettino rit.

a tempo.

dim. pochettino rit.

marcato.

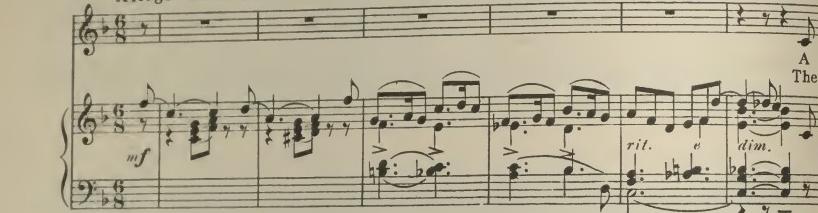
A page from a musical score for piano, featuring five staves of music. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom two staves use a treble clef. The key signature is A major (two sharps). The music includes various dynamics such as *dim.*, *ppp*, *mf*, *dim.*, *pochettino rit.*, *dolcissimo*, *cresc.*, *sempre ben legato.*, *dim.*, *pp dolcissimo.*, *sempre dim.*, *pochettino rit.*, and *pp ma marcato.*. The tempo markings *a tempo.* appear twice. Fingerings are indicated above the notes in several places. The page number 19 is in the top right corner.

To Miss Adelarde G. Richter, Hampton, Va.

The Jonquil Maid.

Arthur Macy.

Allegro moderato.



lit - tle maid sat in a jon-quil tree, Sing-ing a - lone in a low love-tone And the wind swept back to the jon-quil tree, At the close of day in the twi-light gray, But the

a tempo. *rit.* *a tempo.*

But he knew, As he blew, It was true, That the dew Would
Till the rose, As it blows Shall disclose, All it knows Of the

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F. G. Rathbun.

Tempo I.

con moto.

nev - er, nev - er dry maid, the maid so fair If the wind should die With the sun - set hair So he hur-ried a way where the And the sad wind comes and Tempo I.

rose buds grew And while to the land of the rose went he Sing-ing a - lone in a sighs and blows And dreams of the day when he blew so free When sing-ing a - lone in a

rit.

1. *pp* low love-tone, The lit - tle maid sat in a jon-quil tree. 2. *a tempo.* low love-tone, The

a tempo.

tempo.

lit - tle maid sat in a jon-quil tree.

f a tempo. *f* *pp* *f*

BID ME TO LOVE.

Words by
CLIFTON BINGHAM.

Moderato.

I do not ask for the heart of thy heart,
I do not
bid thee re-main or de-part; Let me but love thee and I will not
plead Aught save to fol-low wher-e'er thou dost lead. All that I

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D'AUVERGNE BARNARD.

ask for is all that may be, sun-flow'r looks up to the light, All that thou car-est to give un-to
me; I am con-tent to be this un-to thee, To And
sight; I can look up to thee, morn-ing and night
eres cen do. >>>
love thee for ev-er, Love thee for ev-er, I am con-
love thee for ev-er, Love thee for ev-er, Love thee for ev-er; I can look
ff mp
tent to be this un-to thee, To love thee for-ev-er and ev-er
up to thee, morn-ing and night, And love thee for-ev-er and ev
rall.

2740-5

THE ETUDE

RUBINSTEIN'S THEORY OF PRACTICE.

BY ALEXANDER MCARTHUE.

Or the many obstacles that lie in the path of a student there are none greater than those he places himself through a false or thoughtless fashion of practicing.

It is in practicing that a student's whole success depends. Sometimes he fancies, "Oh, if I could only get to Europe, only hear this artist or that, what could I not do?" Yet day by day he wastes hours that are priceless—since it is the hours of our youth that tell—in practically setting himself backward rather than in making progress, because he is ignorant of the very first essential of success—a right method of practicing. More promising careers are wrecked, more tears of bitter anguish and disappointment are shed, and more money wasted because of this defect than parents and guardians imagine.

Too many teachers of standing pay little or no attention to this matter because they foolishly presuppose it has been acquired by the student. They have bright pupils, talented pupils, pupils specially gifted, yet somehow the progress of the latter is anything but what it should be. There is occasional improvement, a brilliant success with this piece or that, but, on the whole, the pupil makes no solid progress. He or she, as the case may be, is anxious, wiling, ambitious, eager to do their best, but they come with a Bach fugue all in a tangle, a Beethoven sonata lacking in finish and clearness, and even one of the Mendelssohn "Lieder ohne Worte" blotted and distorted. The teacher knows his pupil feels the music, understands it, loves it. He decides hastily it is want of practice, and reproaches the pupil accordingly. The latter, knowing he has practiced, does not know how many hours he has spent in study, and is forthwith plunged in despair and disheartened utterly. If the pupil is a youth, he grows haggard and morbid, he begins to doubt his ability,—"the worst drug on success,"—he loses hope, even charity, for he sneers and grows bitter over the success of his comrades, gloating in secret over their disappointments. If the pupil is a girl, she weeps and walls, making herself ill and hysterical, and, Oh, the misery of it all! What an inferno for young hearts and glowing ambitions our music conservatories too often are, and all because of the simple fact that the majority of teachers forget or neglect to show their pupils how to practice, and the majority of pupils practices wrongly because they know no better.

A talent for music is more frequent, perhaps, than we suspect; but in a hundred talents there are not two to whom the right method of practicing comes of itself. Yet there is nothing easier in music to acquire than this all-necessary adjunct to success if pupils and teachers would give it the proper amount of attention and thought.

In the St. Petersburg Conservatory, during Rubinstein's last term of directorship, there were quite a number of distinguished and talented pupils. There was one especially whose progress and work attracted my attention more than the others, from the fact that this pupil, X—, was endowed with but a remarkably small amount of talent, yet X— was always well up in front. Was it Bach, or Beethoven, or Chopin, or Schumann, X—'s readings, if they lacked the higher aesthetic and emotional perfection Rubinstein required, were still so beautifully accurate in detail, so true in intention, so thoroughly thought out and smoothly given, that beside the less finished work of his more gifted comrades his reading acquired a false eminence in our estimation.

I could not understand it, for in everyday life there have been anomalies in art, very stupid men often making brilliant virtuosos, yet X— was still a puzzle, for, let Rubinstein give me class a certain piece to learn in a given time, X— always got ahead of other students immeasurably more gifted in every particular.

There was, of course, quite a coterie of very clever music critics in St. Petersburg that gathered about Rubinstein. Some were newspaper writers, others pro-

fessors, and others simply gifted amateurs. It was their custom to discuss and to pick the pupils' work to pieces at the Conservatory concerts. Once when X— had finished and received quite an ovation, a certain Paul Petrovitch, whose opinion I valued next to Rubinstein's, asked me if I thought X—'s work merited this. I replied that I thought not. It was very respectable, but lacked a great deal. "Well," said Paul Petrovitch, "I agree with you. X— is not musical, and I was puzzled to account for his apparent cleverness until I heard him practice. If you want to profit by our Rubinstein lessons, go home and listen to X— practicing, or, better still, get X—'s mother to superintend your practice as she superintends X—'s."

Some time later I asked Rubinstein how he considered X—'s work, and he answered, "Well, personally, I think X— is a donkey; but he is painstaking and accurate, and a great example to the whole Conservatory. His art may not be great, but when an artist even of little talent gives the best in him, it compels respect and attention."

By chance X— and I were thrown very much together after this, and I had an opportunity to study this method of practice that had aroused the respect of Paul Petrovitch. What did it consist of? Simply and principally, in a tempo of the most evenly moderate. X— practiced like a machine, and with a metronomic precision. If he blundered, the phrase was commenced over again, and the most difficult passages came easy to his fingers, simply because the tempo was so slow. He played, too, with a firm and even touch, and the mere effort to keep himself busy kept his attention riveted on his work. It took X— half an hour to get through the first movement of a Beethoven sonata, but a second or third trial left him almost note perfect; he gave particular attention to nuances and phrasing. When he had played the piece some twenty-five times he then played it over again in the right tempo he practiced it at least five times in his first manner—that is, slowly. The results were those we all wondered at and admired.

This method of slow practice interested me so much that I spoke of it to Rubinstein. He seemed surprised at my mentioning it. He was one of the tenets of art he thought grounded in all of us. He smiled, and said quickly: "Well, practice is not practice unless the work attempted is done in slow tempo. I myself never practice a piece I want in my repertoire other than slowly. At least," he added, with the air of one making an unwise admission, "I never do when I really want to practice. But, unfortunately, my love for music is so deep that sometimes, unconsciously, I forget I am working and play as I feel—that is, in what I consider to be the right tempo; with the result too often, as you know, my readings are not altogether free from wrong notes. Of course, wrong notes are sometimes the result of an exuberant temperament, sometimes of nervousness, but, as a rule, they come from wrong methods of practice. I am an old artist, but, knowing as much as I know now, I would correct this habit of practicing in the tempo of the piece I studied had I to begin over again."

He was not only an old artist, but he was then superior to every pianist of his time, and the mere fact of this admission from him was food for untold depth of thought.

The benefits of slow practice are principally these: It keeps the attention fixed, every note is thought out, phrasing and dynamic marks are not missed, and no matter how difficult the passage work may be, it never seems so, because it is taken slowly. The consequence is, the student does not lose confidence,—and confidence in his own powers is half the battle,—the rhythm and phrasing of the piece he essays filters slowly but surely into his brain and memory, and he is never tired.

Now as to the practicing of studies, such as those of Czerny, Clementi, Cramer. These, once the student has mastered the notes, should always be played more or less in tempo, in order that lightness and velocity may be acquired, although it is a strange fact, and one particularly to be noticed by every student, that the slower you practice, the quicker you can play.

Scales and finger-exercises should always be practiced

slowly, particular attention being given to the finger stroke. Of course, it is here in the method of touch and attack that the benefits of good teaching come in and that the whole ABC of the art of virtuosity lies. Few students, even those who have had the advantage of watching great masters closely, can evolve it of themselves. To a certain extent it must be taught, and without this knowledge, practice, slow or otherwise, is practically useless. But, taking a well-taught pupil, the most and all-important detail of his progress is slow practice. As Rubinstein said, "Practice is only practice when done slowly." And the going over of pieces in a quick tempo during practicing hours is the greatest hindrance a student can place in his own path. It is also a hindrance which, when it becomes a habit, is almost hopeless of correction.

As to young students, the first thing to teach them is how to practice. It is the all-important factor in their eventually knowing how to play. To pianists, to violinists, in fact, to all instrumentalists, this knowledge of how to practice is the golden rule of their success.

THE CURVED THUMB.

BY CHAS. C. DEAA.

The thumb, that most unruly member, probably receives, from the average teacher, less correct attention than any other finger. Is it because teachers do not recognize its imperfect condition? No! For I dare say all know, more or less, of the difficulties with which young pupils—and many older ones—contend, namely, straight and stiff thumbs, awkward touch, and accents, especially noticeable in scales and arpeggios.

Many teachers say, "Curve your thumb more." The pupils try, and then the teacher complains because those much-talked-of accents occur. What causes these accents? Principally contracted muscles, which produce stiff fingers and a heavy touch, and all this comes from the way the pupil was taught, yet the teacher continues kindly to work for that curved thumb. Should not the teacher know that to preserve a cramped condition of the thumb in playing will, in nearly every instance, be followed by a cramped condition of the hand, which is in direct violation of the principal law—de-lativization—for the promotion of a perfect technic?

Does it ever occur to teachers who persist in saying "Curve your thumb more" that the straightness of the finger is due to a lack of proper development? Does it ever occur to them that the fingers, acting like the many parts of a perfect piece of machinery, must, in every way, be as fully developed for their respective work? This is true, and if we will look at the thumb from a physiological standpoint, we will find—insoomuch as the well-rounded position of the other fingers is due to years of early development of the flexor muscles—that, to obtain a naturally well-rounded position, we must provide for the development of the muscles of the thumb in a proper manner.

Now, let the pupil be seated at the piano, and placing the second finger of the right hand on "E," holding this for four counts. When the count "one" is given, strike "E" and immediately extend the thumb in a perfectly straight position over "C," on the count "two," strike "C" with a finger elastic touch, drawing the thumb backward and outward quickly and as far as possible, forcing the end inward and controlling the muscles,—this must be followed immediately by relaxation.

The above plan must be used for every attack of the thumb, followed by sufficient pause forertilization. The figure is to be continued for one octave and return,—or less, if the pupil feels fatigued. In the left hand, place the second finger on "C" and the thumb on "E," continuing as with the right hand.

The results of this exercise will be most gratifying to any who will give it conscientious practice. The thumb will now gain that naturally well-rounded position which is required, but instead of being cramped, will be flexible, thus enabling one to use the thumbs as lightly and delicately as the remaining fingers.

THE ETUDE

HOW TO TREAT PUPILS WHO HAVE PREVIOUSLY STUDIED WITH ANOTHER TEACHER.

II.

THESE are several interesting questions connected with the question of how to treat pupils who come to a teacher after having previously been under the instruction of another teacher. The editor sent out letters to a number of teachers asking for answers to several questions bearing on the subject. *THE ETUDE* for February contained several replies and below are more.—ED.

1. When some one who has previously studied with some other teacher comes to you for instruction, what kind of an examination, if any, do you make?

2. What bearing do you adopt in reference to the previous instruction as regards criticism or comment upon the character of his work?

3. Do you allow the pupil to continue with the pieces and études given by the former teacher, or do you immediately give new work? At what point do you begin your instruction—that is, keep right on from the grade the pupil has reached, or go back somewhat?

4. Do you use any special exercise to break them into your method?

5. Do you find better preparation to-day than you did ten or fifteen years ago?

FROM J. FRANCIS COOKE.

It goes almost without saying that a thorough and painstaking examination is necessary. A hasty estimate of the work done or the ability attained is injurious to pupil and teacher alike. In examining a piano student, it is well to begin by looking over the latest technical work used by the student. Then make an oral examination to ascertain how the method was taught. Continue by investigating touch, taste, rhythm, ear-training, phrasing, sight-reading, and memory playing. This will give any intelligent teacher a fair idea of a pupil's nature, temperament, and musicianship ability. Allowance must be made, of course, for the natural nervousness during the first lesson.

In examining vocal pupils an entirely different course is necessary. The ear alone is judge. To find the normal voice is the quest. Since the teacher can not improve the real voice of a pupil, but only train it, as the eye is trained to markmanship, he must hear, under all affectations, imperfections, and abuses, just what the natural voice of a pupil is and determine how it can be brought out.

A superficial examination rarely, if ever, succeeds. One case in mind is that of a pupil who came to arrange for lessons, and gave me an account of his musical past that enabled me to form a rough estimate of his experience. At his first lesson I found that, though using the conventional musical terminology, he had entirely different ideas from those that the same words aroused in my mind.

Good manners and common business policy prohibit a teacher from maligning the work of others. Sometimes a quack appears who is dangerous to both pupils and reputable teachers, but even then it is not well to denounce him during a lesson. It is far wiser to let him come to his own destruction. New York city is, figuratively, filled with these charlatans in their way, death throes.

No matter what the work of a former teacher has been, it is wise to start fresh with new teaching material. If for no other reason than the fact that a complete change of course appeals to the interest and revives enthusiasm. There may be much that a former teacher has done that is very good. This will keep, and may be returned to after a rest.

How far to go back is a matter to be decided only after an examination of the pupil in question. Sometimes an entire reversal of principles is imperative.

With vocal pupils the teacher is obliged to return to foundational exercises, such as Lampert's "rowel tones," or, still better, Albert Bach's "Legato Studies."

This depends absolutely upon how the pupil has been taught. There are special exercises, but each is peculiar to the faults of the individual. Often the fa-

tility of a teacher is taxed to invent exercises that speedily correct errors. In many cases the pupil really needs a graded course in physical culture. Then I use "practice tables"; and exercises such as the up-and-down arm strokes described in the first volume of Dr. Mason's "Touch and Technic" are of great value.

The preparation of pupils in general is unquestionably better to-day than it was fifteen years ago. It is keeping pace with the startling musical growth of our country. When we remember that, with the exception of Madame Malibran, very few great artists came here before 1845, we realize that we are, musically, a little over fifty years of age. The improvement in the preparation of beginners is the result of many causes. Among them are:

First, the dissemination of general education, an education that has raised the taste of the people and made them demand more of workers in all arts.

Second, Our great symphony orchestras, which elevate the intelligence of music-lovers.

Third, Popular musical organizations, such as those promoted by John Hullah in England and Frank Damrosch and others in the United States, organizations whose purpose it is to divert popular attention from trashy music and to exalt the minds of the masses to such heights as "The Elijah," "The Creation," "The Messiah."

Fourth, Public libraries with musical departments.

Fifth, Musical magazines and periodicals, an exchange for thoughts and educational ideas.

Sixth and last, The low prices asked by dealers and publishers for the best editions of masterworks.

It is not surprising, with all these mighty forces focused upon one spot, that teachers have seen the vital importance of seeking the truth and of using the most advanced methods. Keen competition compels the musician of to-day to work harder—yes, fight harder—than he did fifteen years ago.

FROM L. CAMPBELL.

1. I GENERALLY begin with scales as a test of ability. If the scales are not good, there has probably been no attention paid to octaves, and it is hardly worth while to try them.

2. It has always been one of my principles never in any way to reflect upon the work done by a former instructor in the presence of either the parent or pupil, even if I think there is just cause for so doing; I deem it much wiser to show the pupils the careless habits in which they have fallen, and to make the faults appear to be entirely the result of their own doing.

3. I rarely continue with any instruction-book or set of exercises given by a former teacher, not for the reason that I think them necessarily inferior to my choice, but because it appears to me wiser that the pupil should begin with an entirely new environment.

If it seems necessary for pupils to be put back into an easier grade, I do not inform them of it, as it is only a means of discouragement, but, instead, take them back, if possible, unawares.

4. As I am a "Mason Exercises," of course I begin with these, and they are new to most pupils as yet. I never start by telling them I am going to teach a new method, but it is only a few months, at the most, before good results may be seen in a change of touch in arm, hand, and finger.

5. It has not been my happy lot to receive pupils much better prepared than in former years; there seem to be a great many poorly prepared teachers who play the rounds, and it is not unfair to say that they are really cheating the public. The faults lie chiefly with those parents who seek cheap teaching.

FROM W. O. FORSYTH.

1. I TEST their musicianship and technical equipment by hearing them play something which they may have in practice, and also examine in scale and arpeggio playing, different touches, and in double intervals. In addition, I determine their knowledge of chord technic by the way they take chords in various phrases. I often notice that pupils have not the slightest notion how to play chords consistently with their character.

2. So far as possible, I refrain from saying anything about the nature of their previous training, preferring that the pupils themselves should make the comparison when rightly begun on my system.

When studying pieces that have been partly learned under another teacher, should they need to be studied and worked up in a manner which may be at variance with what has been taught them before, some comment may arise, but it must be done with tact.

3. I do not allow the pieces and études to be continued unless in my judgment they are in every way suitable to the pupil's hand, technic, and musical intelligence; and very often—in fact, in the majority of cases—I am obliged to give entirely different treatment, and smaller and simpler things, in order that they shall be done properly as to cleanliness, speed, and expression.

4. I use special exercises to suit the hand which has to be developed and trained, so that the fingers gain strength, ease of movement, and independence, and in the production of a musical, singing quality of tone. This latter quality I aim for from the first.

5. I find that pupils are better prepared than formerly, although occasionally a pupil is met with whom training has been done in the "penny on the hand school." The most pedantic stiffness and impliability of the muscles are prevailing characteristics of such a hand.

I find also a carelessness on the part of teachers in developing a smooth arpeggio technic, as well as fineness in scale passages; and as for all kinds of double intervals, the majority of so-called advanced pupils have never studied them in any systematic manner, a fault which naturally must be laid at the teacher's door.

But for all, as I have said above, the character of the musical study and the manner of its preparation are certainly much better than a few years ago.

FROM SUSAN LLOYD BRINY.

1. I ALWAYS make an examination, though sometimes the pupil is not conscious that I am doing it. A ten minutes' friendly conversation will enable me to estimate the degree of advancement of the applicant, and a few technical tests at the keyboard will confirm the estimate.

2. In my professional life I hope that first and foremost I am a lady. I have never yet found a case where it was necessary to make any comments whatever upon the character or work of the previous teacher. It is my rule, however, when I can do so truthfully, to speak favorably and considerately of the work already done.

3. It depends entirely upon circumstances. I never waste time. Life is too short and the work is too important. It all depends upon the quality of the previous work.

4. No. I give a pupil precisely what he needs at the time, so far as I have ability to estimate that need and knowledge to supply it. I do not know that I have any "method" beyond giving him mental control of his muscles so that he shall have a vehicle of expression, and developing his mind so that he shall have something to express.

5. I do not know. Ten years ago I was not teaching.

FROM ROBERT D. BRAINE.

1. I THINK a thorough examination of each new pupil is necessary in order that the new teacher may intelligently map out a course of study. I first ask the pupil how long he has been studying, who have been his teachers, what technical work he has done, and what compositions he has studied. Next I ask him to play the scales for me, and also other purely technical work. Then I ask for an étude, from memory, if possible. I then ask for a solo piece, if the pupil is far enough advanced to have studied solo work, so as to get an idea of his musical feeling and temperament.

2. If the pupil shows evidences of having been taught an intelligent, competent, conscientious teacher who has honestly done his best by the pupil, I observe the golden rule—do as you would be done by—and speak approvingly of the work of my predecessor. Many teachers make it a point to find everything wrong when a new pupil comes to them, on the theory that they thus magnify and glorify themselves in the eyes of the pupil.

If, however, the former teacher has been an ignorant pretender and musical fraud, I do not hesitate to call a spade a spade, and tell the pupil so. Ignorant, incompetent teachers, like other frauds, ought to be mercilessly exposed.

3. If I find that my ideas as to the stage of advancement of the pupil coincide with those of the former teacher, I keep right on with the études and pieces the pupil has been studying. If the music he has in hand seems too hard for him, I give something easier, or if too easy, something harder. In many cases, again, I make an entire change of music, although the music the pupil seems to be studying seems exactly adapted to his needs. This is the case of pupils who are easily discouraged and who tire very easily of one course of study. An entire change of music, like a new medicine, often works like magic on the ambition of a pupil.

4. After a thorough examination of the pupil, I am usually able to tell at what point he is ready to begin in the method which I teach, and begin there, often, however, taking a rapid review of the method from the start, where necessary. Where the work of the former teacher has been done in a slovenly manner, or at variance with the principles of the method I teach, I begin at the very beginning of the new method, finding that one quickly in the end.

5. The standard of teaching in this country is rising all the time, and pupils, as a rule, are much better prepared now than they were a few years ago.

Musical frauds and pretenders are being gradually frozen out of the profession, and even in the smaller towns we in many instances find teachers who lay the foundation for their pupils' musical education on broad and musicianly lines.

FROM MRS. GRACE P. ANDELFINGER.

1. A STUDENT who comes to me for instruction receives the same examination practically whether he comes from another teacher or is a beginner. I question closely, and ask for the performance of some composition, no matter how simple. Such an examination furnishes a few data, and a few serious lessons will locate the pupils needs and possibilities.

2. Unnecessary criticism of a former teacher I consider disconcerting and to be avoided.

3. If the études given by the former teacher will serve my purpose as well as another set, I gladly use them, but think every student works more ambitiously if the lesson contains some new work. I try to begin my instruction with the grade already attained.

4. A famous composer has said, "The Americans are method mad. They go from one master to another, thinking to take a few lessons from each and 'learn his method.'" The best method, to my mind, is to accomplish the best results in the best possible way and cover the whole course of study. I should not consider a pupil broken into my method until I had taught him all I could.

5. The last question I can not answer satisfactorily. Personally, I have observed better preparation and understanding among young students, but I do not feel sure that it is not because the students as a class have been of a higher grade of mentality than those I formerly dealt with.

FROM CALVIN B. CRADY.

1. A SIMPLE composition, never before studied, is given to take home and study. What the student makes out of it serves as a basis for probing the music consciousness and understanding.

2. I deal with music conceptions, not teachers. Consequently, I prefer not to know with whom one has studied.

3. The student's actual capacity to understand, think (not think about), and demonstrate music conception determines the material for study.

4. "Your method" is too vague a term to be taken as a basis for answering your question.

5. Yes.

"Some have abilities and know how to use them, while others are incapable of using their abilities except for their own destruction."

THE ETUDE

A MATTER OF TEMPERAMENT.

BY HENRY HOLLOWEN.

treated in the same manner as one who is less fortunate than his brother student, who, in that while he labors hard and strives to learn, can not conquer difficulties so quickly as the former is able to do. The pupil gifted with an unusual share of energy, who makes rapid progress, has his individual needs, as has also the one who has not the ambition and push of the former. Therefore it would be ridiculous in the extreme to urge the latter to keep pace with the former and to scold him for not doing so.

I have in mind a young boy who absolutely refused to continue under the instruction of a certain teacher who, the pupil claimed, ridiculed him for not learning with the same ease as a playmate who lived near him. Upon inquiry I learned that the boy who made the more rapid progress was a child of unusual intelligence, three years older than his brother-student, and several years ahead of him in the public schools. I ascertained further that the teacher of whom the child complained was a man who found it very hard to make both ends meet, although he is a graduate of one of the best German conservatories. After all, my information was just as I expected to find it.

A child is a complex being, and must be intelligently dealt with. There are pupils who, in order to make progress, must be coaxed and gently treated. There are others who require to be urged in strong terms. We meet with all types of human nature—ambitious pupils, lazy pupils, bright pupils, dull pupils; in short, all types of musical aspirants are found in the teacher's classes. The knowledge which enables its fortunate possessor to cope with the difficulties which these various types present is knowledge of the most useful character.

FROM A TEACHER'S NOTE-BOOK.

BY C. W. FULLWOOD.

IMPRESS the pupil with the vital importance of careful attention to the minutest details in study and in practice. And as a means to this end require a thorough analysis of études, technical studies, and recreation pieces. Besides inculcating the habit of careful study, the attention to minor matters amply repays the pupil, as shown in the development of technic, musical taste, and conception.

Aim to make your pupils musicians instead of mere piano gymnasts.

To be a good technical performer you must have complete control of all the muscles of the arms, hands, and fingers. To be a musician you must have a complete musical education, a developed musical taste, feeling, conception, and expressive executive ability. To be an artist you must have all the above with the added quality of making others feel the subtle and sacred influence of music.

The method should be adapted to the pupil, not the pupil to the method. In other words, the same system can not be successfully used with all pupils. The teacher must discriminate, and suit his method to the needs and capabilities of the pupil.

An effective performance of all embellishments requires musical taste and conception joined with a perfected technic.

All instruction books, studies, and technic books should have flexible covers. They can be more conveniently carried and they lie better on the piano desk.

Be as strict with yourself as you are with your pupils.

Musical rule of three—patience, perseverance, and practice.

THE ATTACKS OF INFERIORITY.—When people treat you ill, and show their spite, and slander you, enter into their little souls, go to the bottom of them, search their understandings, and you will soon see that nothing they may think or say of you need give you one troublesome thought. —*Marcus Antonius.*

THE ETUDE

FROM A STUDIO NOTE-BOOK.

BY CHARLES W. LANDON.

CHILDREN are constantly on a "voyage of discovery." They are finding out the secrets of this world; every new discovery is a delight to them. This peculiarity is invaluable to a live teacher if he will use it as a foundation for much of his teaching. To illustrate: Instead of showing how to play a given passage, show the same note values in some other passage or piece, and then let the pupil solve the difficulty for himself, and he will be delighted with his success, and will take courage for future effort. Let him play a phrase in which there is a note or chord with a decided character, and ask him to find which beat it falls upon by listening. Also, let him find those notes of a phrase which have the most meaning, have the most beauty in them. Have him find which he thinks is the most beautiful passage of the piece, and of his pieces he likes best. This eventually leads to refinement of taste and a sensitive ear. This tends to a more valuable form of art training, and is a much nearer approach to art playing.

There is one subject of great importance that every teacher should decide upon early in his work. It is, Shall he teach the pupil what he already knows, or only such things as are unknown. To illustrate: When the pupil once knows note lengths and time values, then do not allow him to recite passages with incorrect time. When he knows the meanings of natural, shape, flats, double sharps, and double flats, require him to play chromatic passages and chords correctly without help. The same as to the application of touches, fingering, expression effects, and all of the details of artistic playing. Pupils are careless, but a teacher should refuse to do more than to say that the mistakes have been many in the reading, touch, or expression, which the pupil must correct for himself; once he knows what is correct as well as the teacher. While the use of paying a teacher for simply telling a pupil things he already knows? The result of this is that it makes the pupil self-critical, makes him careful to practice correctly, and careful to allow no mistakes to creep in, the result being a rapid and thorough advancement. Neither pupil nor teacher can afford to lose sight of the fact that when the pupil is playing accurately he is always playing exactly alike, and this soon leads to the formation of habit, and habit is the foundation of playing.

The common dislike to scale and arpeggio practice can be largely overcome by requiring pupils to play with accents, with different degrees of speed, width, crescendo and diminuendo, two notes against three, and in many forms given in the instruction books, as in sixths, thirds, tenths, etc. Also, playing them in different touches, as for the neutral or soft accompaniment tone-quality, in staccato, bright and brilliant, etc. A teacher's best pupils can be brought together occasionally to see which can play them best, which is the highest grade of speed, greatest clearness, best accents with the softest neutral quality among accents, etc.

Too few piano teachers analyze the finger, hand, wrist, elbow, shoulder, and foot movements used in playing. Not only are certain movements to be made, but they are to be done in the best way. Mason's "System of Technique" teaches all of this better than any other, yet there is much that is not yet fully explained so that it can be easily taught. When playing, it is especially to note what means one is doing certain effects; the resulting knowledge will place in the teacher's hands the best manner of teaching these effects to pupils. But one of the best ways of learning to is to observe closely the methods of artists as regards technic. The best artists do many things that are not generally taught, yet are as teachable as the more common movements in technic. When you have found out a technical truth contrast your experiences with what you see and hear other players do. To be something more ordinary, teachers nowadays must do much fruitful thinking.

Teachers are doing a great deal of hard work that brings small results because they are working from the wrong side of the subject. Technical and expressional advancement is not so much a matter of muscle as of brain. The fingers will not go beyond the ideal that the brain contains, hence more attention must be given to form in the pupil's mind an ideal of what he should do. When he knows what is to be done, and can recognize by hearing and feeling when it is well and correctly done, and, in addition, has also the knowledge of which is the best way of doing it, he will make more satisfactory advancement.

"When a person is satisfied with himself and his actions, it is generally a proof that others are dissatisfied with him." There is nothing so fatal to progress as a strong self-satisfaction.

"When a person is satisfied with himself and his actions, it is generally a proof that others are dissatisfied with him." There is nothing so fatal to progress as a strong self-satisfaction.

what they were studying; so they find it impossible to teach the summer music school or a vacation course with some leading teacher offers the way to a wider usefulness and greater success. After a number of good lessons, and after some experience in lesson giving, they should have the groundwork of technic and expression as well in hand that they can work independently in the seeking out of the best ways of working. By reading helpful articles in the musical journals they can judge of the practical worth of their own ideas.

ON SPECIAL EDITINGS AND ANNOTATIONS.

BY W. F. GATES.

The old Latin saw which, if I remember aright, runs "*De gustibus non disputandum est*" is as applicable to the matter of musical editions as to all other matters of human use or experience. That "there is no disputing in matters of taste" is too patent a matter to argue. Each teacher will have his own ideas and his own pet editors and favorite editions. And perhaps the majority can give a reason therefor.

It is my opinion that the matter of editing is much overdone in some editions, and in others either the editing, if a musician had anything to do with it, is abominably poor, or the publisher turned the whole thing over to the printer's devil, with the admonition to hand a handful of slugs in assorted sizes at each page of the music plates, and if they did not scatter out in good shape to try it again, until the pages were covered literally. Then some one in the office with a knowledge of mathematics equal to distinguishing the first five figures is to supply the digitization by a similar process.

There are editors who are clear and concise in their explanations, and others who are foggy and verbose; some supply the phrasing in a manner to clarify the matter rather than to confuse it; others delight in a pedantic accumulation of long black lines that begin anywhere and end nowhere in particular, serving but to mystify and to bewilder the pupil. Rather than that I found that the majority of pupils did not seem to have fixed the name of the pieces accurately in their minds. As a result I decided to insist upon the following: that the pupils should know the exact titles of the pieces they learned and that they should try to fix them so thoroughly in mind as to be able to recall them months afterward; the key in which each piece was written, especially if a song was in question; the name of the composer, with accurate spelling and pronunciation. I would tell them the nationality of the composer, if I could find it out; whether or not he still lived; if so, where, especially in the case of American composers; and any traits of personality or work for which he was distinguished. I would give them programs of concerts to examine, to see if they could detect mistakes in spelling either in titles or in composers' names. The latter should be perfectly familiar to music students.

THE ETUDE

Studio Experiences.

Just "play me one" of those horrible scales, that I may see what they are like."

Almira begins with both hands, elbows sticking out, plays three notes, thinks a while, and then ventures another, looks first at one hand and then at the other, gets the wrong finger up and goes back; in the second octave she gets hopelessly mixed up and stops.

"Those are horrible scales, indeed! I never let my pupils play scales like that. Let me play you some pretty scales."

Teacher plays the Barcarolle from "Oberon," arranged by Nees in which the melody is embellished by some dainty scales in two octaves. Played lightly, they seemed like the summer breeze that wafted the boat over the waters. Almira's eyes sparkled when the teacher told her she might begin to study that piece at once, and that she was to practice no more scales with both hands.

Miss Dashaway came into the studio, all fussy and feathers, bangles rattling, and silks rustling. She wanted lessons; nothing but pieces; no exercises or technical studies, only finishing lessons.

"But you know, Miss Dashaway, that all the greatest pianists practice a certain amount of technical exercises every day to keep up their artistic finish. You won't think it fair if I withheld these from you." So Miss Dashaway became reconciled to the practice of artistic technical exercises.

These hints ought to assist a teacher in arriving at a mutual understanding, and thus secure harmony in a mutual understanding, and thus secure harmony in a

prevention of cruelty to musicians." Then there is the mother who sits in the room while her child is taking a lesson for fear one of the precious moments she is paying for will be wasted; and there is the woman who wants to get lessons cheap, irrespective of quality.

There is the woman who lets you walk miles to her home, if she chances to live in a village, only to inform you "she can not take her lesson, for she is ill," and then when you charge for time and trouble is indignant.

There is quite a variety of the genus woman patroness. There is the woman who asks you, after you have struggled for years to make your pupil appreciative of good music, to give the aforesaid pupil, "Rain on the Tin Roof" or some other equally ugly realistic piece. There are women—but why tell of all? Every teacher could quote thousands of incidents, and happy is the instructor who can lead a pupil just as he or she wishes, without dictation from *matre familiæ*.

THE CHILD MUSIC TEACHER.

LEO HAENDELMAN.

THERE are many evils in the music life, but that of the child music teacher surpasses all others. Is there anything more reprehensible than to entrap the musical education of our little one to a child, who does not herself know what she ought to do and what not?

So far as my experience goes, I can speak only about little girls who are compelled by circumstances to devote their childhood to teaching. All these "child music teachers" deserve the greatest pity, for, instead of being able to devote their time to study, they are compelled to taste the bitter fruit of self-support already in their most tender years.

It is impossible to blame these children for the harm they do, yet one can not but wish that our philanthropic societies would devote some of their attention to these poor little sufferers.

But there is still another kind of child music teacher who deserves neither pity nor benevolence, and indeed I doubt if they are in need of any.

I knew a girl, twelve or thirteen years old, who, after taking lessons for about fifteen months, gave up her own studies, as she considered herself already well equipped to teach others; and as there are plenty of foolish persons in this world, she succeeded very well. What a boon it would be to these children if some older member of the profession could inspire them with a seal for self-improvement, for at their age progress is imperative.

A NEGLECTED FEATURE IN PIANO TEACHING.

CHARLES W. LANDON.

As teachers we give our patience, thought, and hard work to teaching pupils how to play. We teach note-lengths, note-names, fingering, scales, arpeggios, and the whole range of technical exercises. We get our pupils to play clearly, rapidly, correctly. They become good sight-readers, and play difficult music accurately. Our best pupils do everything that the most advanced teacher can ask of them but the one thing needed. We overlook one vital point. Why? Is it because we are so occupied with the details of what goes to make a player, from the mechanical view, that we find our pupils lacking so much in what is necessary for good playing—that is, emotional expression through a well-marked rhythm?

And how many of us lead our pupils into this habit of expressive playing?

The word "habit" is used here in its true sense, I shall not want you to look at the clock at all. I shall only want you to play over each line of your lesson ten times, and then you can go out and play."

Russell heard to tell a boy over the garden-fence that he had a "bully" teacher now; he said he needn't practice half an hour a day; only play his lesson ten times through, and that was all.

"Well, Almira, I suppose you are very fond of music, since you have had three teachers already?"

"No; I just hated my teachers; they made me play horrible scales all the time."

A STUDIO IN A CITY FLAT.

KATHERINE LOUISE SMITH.

WHEN I started in the city, I rented a flat with the idea that I would give lessons at home and so avoid the expense of a studio. Alas! my fondly cherished dream soon led me into trouble. My piano disturbed the other flat dwellers in the block. I was asked to desist from earning my bread and butter, and finally when I relented, feeling I had the right to do as I chose in my own apartments, only a lawsuit settled the matter. It took money and time to decide whether one could carry on a legitimate business in apartments he pays for in hard cash. The other renters would have liked the owner of the building to have put on the front door, "All Pianos in the rear. Dogs, Cats, and Music-teachers not allowed in the building."

My trouble is what all music teachers are liable to be exposed to. What is to protect one? I know of no other profession so open to unjust criticism. An elocution teacher can yell and practice the whole gamut in voice culture, but the singer or instrumentalist is condemned if the annotating seems to be a master of music and English.

"Indeed! I hope, however, you are going to like me.

THE ETUDE

SOME SALIENT POINTS IN LESCHETZITZKY'S TEACHING.

BY MARY E. HALLICK.

Woe to him who feels the whiplash of Leschetzitzky's wad! A pupil's music is the mirror of his character, and thus it is that he is often as not made the butt of the great teacher's criticisms. It hurts—oh, yes, it hurts—but what he says is marvelously well perceived, and, though the victim may bleed in every sensitive pore, he usually goes home to make his chafing end in harder work than he has ever done before.

To a slight French girl who was trying her best to do justice to the Bach-Taneg-Toccata and fugue, when the class one night, he said, "Mademoiselle, I would know that you were French only by listening to your playing; it is not possible for one of your nationality to conceive anything so domineering in its grandeur as the fugue." Again, to another pupil, "You must interpret that more fantastically, which will not be a hard thing for you to do." And to a young man of rather a solid ton of mind, who was at work on a bewitchingly sprightly composition, he said, "No, no; you are not equal to that. I would as soon think of turning my cook into a ballerina." He, himself, explained this apparent roughness, in speaking to our much-beleaved ambassador and his wife, in Vienna, by saying that it was the best means of urging his pupils to work. And so it is to the sensible, and to the sensitive, too, provided they can don a pachydermatous skin for the time being.

And how can a great teacher who deals almost entirely now with the interpretative and psychological side of music do otherwise? It is the pupil's character and even mannerisms he sees mirrored in his interpretations, and in correcting the one he must perform tread on the others.

Leschetzitzky sums up a pupil's character in the first interview, and is something of a wicked wap in letting the result be known, therefore some of the hatred he meets with. And yet he is a perspicuous, so wonderfully clear and quick, and, within, so witty about his character dissections, that it ends by forming one of the interests of his school to watch the fate of this or that newcomer. Very soon one realizes that his court is full of intrigue, and that he is bowed down to even as to a king.

"Colorless," is his usual criticism to those who first play for him, and the gist of his teaching thereafter is this: "Imagine your pianist's palette well stocked with all possible colors,—accent (aggressive and subordinate), rhythm (stable and cast-iron), intensity (from *pppp* to *ffff*)—by that I mean the very fullest extent of shading of which a piano is capable. Sound the piano first to find its capabilities, then paint! Let your piano be *piano*, and your forte be *forte*; know what effect you wish to convey, and be sure you have the most telling means with which to express it. The wit in a piece must be played so as to tickle the palate of the humorous, the audience telling and conclusive, and so on *ad infinitum*. And the means taken must always be conscious. Here I take the second beat a shade late, there I allow myself a delay of a fragment of a breath, and come in with a shade of previousness later. Study carefully your effects; even as a beautiful woman moves and removes a soft rose from the shelter of one lock to another to get the best effect, so must you study where the accents will most enchant, where a hair's breadth of retardation will delight."

Throw the light on, however, away from the piano. Humanists much as you take a walk, in the car, or in the parlor. Determine the temperament of the piece, its possibilities, the shade of mood or moods which it represents. Then go to the instrument, aiming to play everything correctly from the start; think of pedal, notes,

accents, all at the same time. Do not study the piece through; for one thing at a time, the most difficult piece ever written can be played correctly by the least of all students, provided it is taken slowly enough. Think twice and play once. Technique you must have, but it is only, as the small change in your pocket, necessary, but the least of your fortune.

His remarks and corrections, except as to the technique, are illuminating in their application to all music of all times. As he says, "It is in this means that I make teachers of my pupils; then they can always teach themselves." To him every piano composition has its own technical aspect, or, to put it more plainly, bars and phrases where he allows theorie to be upset and almost every law of digital pedagogy set at defiance, provided a better effect or a more thrilling suscussion can thereby be gotten. To make clever use of the thinnest where the very limit of force is needed, in spite of uneven fingerings and to consider the strength of finger as well as its convenience for accents and subaccents in any melodic phrase, are some of his pet ideas.

The teaching of theoretic technic he leaves to his *Verberetters*, or assistant teachers, who are supposed to instruct as he taught them—a thing which they have been known to fail to do. However that may be, the hardest thing, perhaps, to gain in his school, technically, is a firm enough finger tip or first joint to suit him. In fact, one of his stanchest and most able followers being once asked for a definition of the Leschetzitzky school in a nutshell, answered, "*Poile Fingergriffen*" (firm finger-tips); the master's idea being that a modern pianoforte should never be touched gingerly. Send the finger to the bottom of the key always, even in piano or pianissimo passages; if the intensity is made by the velocity of the stroke. If the finger-tip is not firm, the precision is lost. Outside of this it is the thousand and one common sense and highly valuable ideas—many of them gotten direct from Beethoven, through Czerny—which makes it a fortunate thing indeed for piano-players in this age that there is such a teacher.

At times the similes are for proper psychologic interpretation, again for the finish, yet again for the physical aspect—by that I mean the rhythmic answering of the heart and lung motion to a swing that is correct.

Taste, elegance, smoothness, poise, ease, distinction—all to him must speak in the attack as thoroughly as through distinguished deportment in a drawing-room; and not the least of them does he leave unconsidered.

CONCERTS IN ART GALLERIES.

The idea prevails that the best music appeals to the few only. This is an error. It is not unusual to see the Colonne or Lamoureux concerts in Paris attended by the workingman in his blouse, apparently enjoying the beauties of the "Pastoral" Symphony. In Italy the gallery gods are quite as influential with their criticism as the more aristocratic occupants of the orchestra chairs. Worse to the singer who deviates from the pitch, or does not justice to the vocal score. An unmerciful bias, and sometimes something even stronger, informs the unfortunate artist that he has failed to win the favor of his audience, and the criticism is generally correct. In Germany, generally speaking, the trade-peopple, as well as those below them in the social scale, are equally as familiar with the scores of Beethoven and Mozart as with the quality of their favorite brew.

Why, then, must the beautiful scores of the great masters remain a sealed book to the people at large? To be sure, great efforts have been made to bring the highest forms of music within the grasp of the people. They have all been more or less successful. To begin with, musical education in public schools is receiving greater attention than heretofore; choral classes are forming, and charitably inclined ladies and gentlemen,

prompted by humanitarian principles, have tendered their services with unselfish zeal for the propagation of good music. Wagner's operas have partially solved the problem. Opera being an expensive luxury, especially in this country, can not be said to have reached the hearts of the people. One plan, however, has received no consideration as yet. It is the union of art and music in a practical way.

Hitherto music, unless presented in its most popular forms, has not been sufficient to attract the masses. The union of painting, sculpture, and music might exert a more powerful influence. Let music be made a feature in the art galleries, as it has been made in the churches. Without removing the paintings and works of art from the main room, let the principal hall of every museum be set aside for the performance of some specimen of the highest type of music; for instance, the septet by Beethoven. In being surrounded by and in contemplating the masterpieces of sculpture, painting, and architecture, we in listening simultaneously to the compositions of the great composers, surely the noblest instincts of man will be aroused. The man who follows a melody by Beethoven with keen enjoyment will be neither brutal husband, negligent father, nor habitual drunkard.

Fuite-spirited artists will easily be found to volunteer in so noble a cause. The success or failure of the scheme depends upon them. The artists must arrange the programs in such a way that the programs shall be appropriate to the surroundings, as well as lofty in character—for the ultimate object of the plan must not be lost sight of. Chamber music, on the whole, would be best adapted for the realization of the undertaking. The string quartets of the masters, interspersed with music of a more varied character, should constitute the programs. The latter must be of a high grade, as well as interesting at the same time. The proposed combination of music and art as educational factors would be in the nature of an experiment. It is well worth trying.—ALFRED VERT, in "Musical America."

MODERN PIANISM.

BY E. IRONÆUS STEVENSON.

MODERN pianism, under public circumstances, usually must accept a condition false to musical art, and on its face absurd. At least the pianist, in many large cities all over the world, over and over again, must do this when a player of great vogue and of undoubted advertising is in question. The pianoforte and the pianist are obliged to accomplish their duty to a composer in one or another huge hall, utterly antagonistic in its size to the fine pianistic effects. He plays before an audience the size and situation of which forbids any sense of intimacy and easy attention during the recital; and the player's instrument is made a vehicle of superficial and merely noisy effects, instead of those that are musical.

The pianoforte, it is true, has been developed within about thirty years into an instrument possessing a volume of tone and an endurance of its mechanical action that makes its note triumphant, even amid the most tumultuous orchestration of a Liszt concerto. Its exquisite temperament makes the more delicate voice "carry" admirably. But the fact that we so must hear the pianoforte or can hear it so decidedly does not alter much the unpleasant truth that really musical pianism as a "school" of playing has not had number of representatives which it should have. In a reaction from sentimentalism and formal work they have been slighted away and are now undervalued. Players of this sort just now are apostles of a conservative, rather classical pianism, one far from the dry academic. They can be heard in a drawing-room with delight, and they do not forget that the pianoforte must ever be kept a good deal in its old character of a drawing-room instrument, or it becomes inertastic. What is that? "You can not be the play on the pianoforte in a great hall?" Then more is the play! But why spoil a style and vitiate a public taste by accepting a big hall and 3000 auditors as guides to your artistic duty?—*Independent.*

THE "OTHER" SIDE OF STUDY ABROAD.

BY MARY LOUISE TOWNSEND.

In a well-known music journal a contributor makes the statement, "If a pupil were suddenly cross examined regarding the difference between music study in America and Europe, he might be sorely puzzled to give a sensible reply." He might be, yes; but ought he to be? Any thoughtful student who has spent a season or two in study abroad could surely point out some radical differences between study there and study in America, and should hardly be puzzled to give some sensible reasons for going to Europe to get at least a part of his education.

It is a well-known fact that a given sum of money will go almost twice as far in nearly every art-center in this country, as it will in Europe, but in the matter of living expenses and for lessons and concerts. The prices for board and room, for conservatory tuition, and private lessons have been given so many times to the public through the columns of *THE ETUDE* that it will be unnecessary to present them here. It may be said, however, that the economically inclined student can reduce even the usual estimates on board and lodgings, and can further economize extensively in the matter of dress; for American students abroad can, and usually do, live far more simply in every way than at home, thus saving not only money, but also time and thought for their work. Even in Vienna, which is rather more expensive than other art-centers, unless it be Paris, there are ways and means of reducing the usually accepted figures, and the Leschetzitzky charge of six dollars a lesson modifies itself considerably in the case of most pupils, who never get more than one lesson in a month from him, sometimes not that.

Prices for concerts and opera, which are lower generally in Europe than in America, are in most places further reduced to music students. To pay three dollars for a balcony seat to hear Melba or Jean de Reszke, when fifty cents secured just as good a place in London to hear the same artists, or two dollars and a half to hear Paderewski, when forty or fifty cents did the same thing in Dresden or Leipzig, comes a little hard on the average music student, and it is not surprising that he decides to live for a while on the memory of what he heard in Europe for less money than he could hear at home.

Speaking, then, just in a business way, it would seem that the same sum of money expended in Europe brings a greater return than in America, and so far as the expense of the ocean voyage is concerned, when one considers the advantages of travel, contact with different people, opportunities to learn another language or two, and, more than all, the rich treasures of art and history that one encounters almost at every step, is it not sensible to consider the money paid out as a good investment and a preferable investment to the same amount spent in this country?

To proceed to a higher plane, however, let us consider the question of "musical atmosphere," which is a term in common use and which many writers seem to consider a segment of the imagination. One of the first advantages of foreign study is the freedom from social obligations and distractions which is possible in a much larger degree there than here, and can much more easily使 himself away from society and bury himself in his work. Besides this, music, in Germany especially, is not confounded with society to the extent that it is in America generally. A concert given in the Waldorf-Astoria and patronized by the New York "Four Hundred" would not for this reason enhanced in musical German newspaper devote two-thirds of the account of a concert to a description of the fashionable toilettes of the ladies present and one-half of the remaining third to the attire and personal appearance of the performing artist. It is this supreme indifference to the personality of the artist that forms a vital element of the musical atmosphere abroad, and, likewise, it is the overwhelming

devotion to the personality of the artist that makes one factor against a true musical atmosphere in America.

Of course, we have critics, and critics as well trained as those of foreign countries, but one or two swallows do not make a summer, and until our concert-goers generally are as good critics as the average concert-goer abroad, we can not claim to be on an equally high plane of art. A country whose washerwomen and scavenger people can tell you about Wagner operas and Beethoven symphonies and Bach chorals is bound to be somewhat in advance, musically, of a land where the prevailing favorites, even in the middle class, are "My Mammy's Little Pumpkin-colored Coo" and Sousa's two-steps on a hand-organ. And there is little prospect of any different state of things so long as we have only two, perhaps three, good permanent orchestras, and only two or three good military bands dispensing a better class of popular music, and only two or three great cities offering an opera season—even this being only a few spasmodic weeks in the winter.

So long as the public is called upon to attempt the feat of digesting the entire Nibelungen Ring in four days, it will prefer to stay at home and hang two-steps on the piano, or, if it goes, it will be for the sole purpose of displaying its new Paris gown.

But it is also true that men oftentimes allow their visions to be obscured, their perceptions rendered indistinct by the misty haze of false theories which can often be traced to some form of personal vanity. For example, why should some musicians practically claim immunity from general social amenities and behave rudely to pupils? Why should they work themselves into hyssopations of manner, often bordering on effeminacy—a quality for which ordinary slang has a very expressive word? Why should they cultivate eccentricities of dress and personal apparel? Why should they neglect to conform to the rules by which business intercourse is governed?

Musicians are but men and women who, by gift of nature or by force of hard-earned acquirement, are qualified to take the lead in matters affecting the art of music, just as some men are peculiarly adapted to attain and retain preeminence in finance and trade.

The teaching of music is a means of livelihood just as much so as any handicraft or branch of business, and the conditions which should maintain in the latter should also be found in the music life. If the teacher needs the enthusiasm of art ideas and teachings, and fears to speak and to think of "solid gain," why let him do so; but have no patience with his grumbblings if, later, he finds life little else but worry and trouble. If he feels that he must sacrifice himself to lofty ideals, let him do so; but, at the same time, he must not quarrel with the friends who may remind him that he alone has the duty of providing for his wife and children.

So far as the securing of the means of livelihood is concerned, a musician should make himself every whit as much a man of business as the merchant—whose daughter he may chance to instruct—should be. Let him be as careful to give full measure in all his contracts, and be as rigid in exacting his own just due.

The idea that a teacher of music must not be handed money for work he has done is based on a false principle, and it is not pleasant to think that young teachers have allowed themselves to be influenced by the stories of how some great teacher would not receive tuition fees except in an indirect way.

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The more nearly a musician dresses himself and acts in all his affairs like any other man, the better he will get along. Eccentricity and business irregularity are very doubtful recommendations, and there is no reason why a man who has chosen the musical profession should allow himself to be guided by any principles save those which are accepted in the general world of business when it comes to matters of business.

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THE generation of to-day is the equal of any that has hitherto existed. It may seem that fewer great men adorn the history of the present time, but this is no doubt due to the fact that the whole race has advanced and that it requires most commanding genius to stand forth alone and apart from the many who have great talents.

THE BUSINESS SIDE OF MUSIC TEACHING.

BY W. J. BALZELL.

THE query is suggested to the observer of musical conditions, Is there anything in the music life and its necessary conditions that must inevitably render the musician unfit to conduct his business affairs and social relations on the same lines as those which maintain in commercial life?

The present writer does not overlook the fact that if a man or woman gives to musical pursuits well-nigh all the time that can be devoted to active labor, such a one can not, at the same time, acquire those characteristics which specially distinguish the experienced man of affairs.

Of course one must grant that while the basic laws which govern mental activity are the same in all arts, in all professions or avocations in which man may engage, yet the peculiar conditions of each various form of occupation will modify the results of these laws. Success is swift and is reached in all avocations in obedience to the same general laws, but what the musician may consider success will not suit the banker or merchant.

But it is also true that men oftentimes allow their visions to be obscured, their perceptions rendered indistinct by the misty haze of false theories which can often be traced to some form of personal vanity. For example, why should some musicians practically claim immunity from general social amenities and behave rudely to pupils? Why should they work themselves into hyssopations of manner, often bordering on effeminacy—a quality for which ordinary slang has a very expressive word? Why should they cultivate eccentricities of dress and personal apparel? Why should they neglect to conform to the rules by which business intercourse is governed?

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Local Department
CONDUCTED BY
H.W. GREENE

CHATS WITH VOICE TEACHERS.

1.

As between teacher and pupil, the touch of mind with mind is prolific of great results if the truth current is easily recognized by both. It is a hard thing for a teacher to say "I don't know" to a pupil; but if the "I do n't know" is accompanied by "Let us investigate together, we may get it," then comes a compatibility of effort which far surpasses an assumption of knowledge even for a moment.

The central idea is that the intelligence necessary to a successful study of singing is bound to discriminate between the true and the false in a teacher, and the earnestness of character necessary to the attainment of high ideals in music is incapable of display where the confidence is mental. The high-minded teacher who loves his work, and who is justified by preparation for so responsible a position, must deal with the mental problems that constantly present themselves, or his work is but half accomplished.

Chief among these problems may be mentioned the inevitable WHY, which is the burden of every thought in a serious student. If the "why" does not manifest itself, it must be roused; if it can not be roused, the relation resolves itself into a purely financial one, and circumstances not to be discussed here must determine the wisdom of its continuance. The meet fully and answer this "why," when it is in evidence, is to pay just tribute to art. It is the teacher's confession, where his moral obligations are solved, and he goes out from it with no consciousness of slighted obligation.

Precisely what I mean is this—and I get around to it always, irrespective of the subjects under consideration, which may seem to be only incidental to it: The best in the student must be brought into close contact with the best there is in music. It is very well to suggest the wisdom of doing this and that, but the suggestion must be elicited by conviction that wisdom is in the suggestion. It is this particular process applied to pupils that results in their inspiring an important group of exercises five hundred days rather than five days, and being able to find an increase of pleasure and satisfaction with each succeeding day. It is the power to grasp with certainty one's own scattering indications of talent and gift, and to whip them into line for consistent treatment, that marks the possible singer. The teacher can not disown responsibility for failure until he has made the pupil see, so far as he is capable, what is expected of him, and why. Once telling will not reach even bright minds; truths must be burned hot, pored in, until they become the burden of the subconscious mind. Once there, the reiteration goes on forever.

This is taking high ground for technical effort, you will say. Yes, but is not the difficulty in our profession just here? Singing is naturally so pleasing, even in its artistic and only partially cultured condition, that many meet with approval more than commensurate with their expectations. This partially obscures a perspective that should not be obscured for a moment. It is for this reason that the superficial students and ready-made singers should be relegated to the rear or set apart by themselves, definitely classified, while those who are full of purpose, imbued with the dignity and beauty of their calling, should perfect, extend, and still further elevate the standards of the classification to which they belong; the result being that the world and the profession can not err in appraisal of their true musical character.

There is in music, underneath the glamour of effect, deep and sweet currents of truth which fully answer

the needs of the most searching natures. These truths can not find expression in words, and frequently baffle even thought in its effort to comprehend them fully; but the vaguest conception has never challenged their worthiness of the highest place in the mind or heart. The taint of obscurity, poverty, or failure of appreciation fails to penetrate minds that have seen the light. It is through such that the art of music survives and extends its influence.

While we, as teachers, may not be responsible for the inheritance of our pupils, or always for the quality and extent of their ambition, yet we can not repudiate the obligation we owe to society in directing thoughts and shaping characters. The best there is in a teacher can be made better; and it is inevitable, if the springs of his activity are pure, that the increasing light is from within, though he can not ignore the value of association with good models. Nature's most grateful recompense lies in the fact that with age and experience comes a ripeness and maturity which is denied to the young. Our duty to the young is so to guide them that they shall be broadly receptive, so that when years are added to them they will look back to their teacher's influence as a great and perpetual inspiration to the higher musical life. With this as a motive, and with all efforts concurring to that end, we can never regret answering the call which led to this sphere of activity.

CHATS WITH VOICE STUDENTS.

IV.

SOME of my young readers have been kind enough to show their appreciation of these monthly talks by sending personal letters. These letters are replete with suggestions, and give me glimpses into their work, mode of thought, and special needs which aid me greatly in selecting subjects for discussion.

No one knows better than myself the hours of almost hopeless discouragement which come to every earnest student of singing. They think—and these thoughts too frequently find expression in words—that "Well, there is no use of fighting any longer. There is Miss So-and-So, who is said to be getting on famously, and I am at a standstill"; her teacher brings her out at nearly every musicals she gives, in brilliant waltz songs and arias, while I am kept pegging away at scales, tones, solfeggio, and vocalizing, with only me and then a song and never an appearance." This, with endless variations, constitutes the pet grievance of most of us. The grain of consolation, though a most unworthy one, is that even the young woman whose teacher is bringing her on so assiduously in quite as unhappy as her less (?) fortunate artist friend, for the thorn in her flesh appears in the shape of some other person whom she is quite as unhappy about because of real or fancied superiority.

If we reflect a moment we find that vocal study is not conducted like the first class in geography in the district school; strictly, there is no competition in the vocal art, for the reason that no two conditions are parallel. That which we have inherited constitutes our equipment; circumstances by which we are controlled, our environment, and the demands of the art are the obstacles which we are to meet and overcome, not because, but in spite of, equipment and environment, hence our work and progress can in nowise be justly compared with the work and progress of another.

Our business is strictly with our own fitting for and fitness to appear as singers. If the girl who is singing waltz songs and arias in public while you are yet wrestling with technique is in your class,—that is, about your age, and began to study at the same time you did,—the probabilities are that she has an indiscreet teacher who

undervalues the importance of preparatory work. This being the case, you will be about ready to begin public work when she finds it expedient either to stop or to do retrograde work with a wiser teacher. Whether this is true or not, you have but one goal and one critic, which are one and the same: a public who must pay to hear you and by whose verdict you must regulate your price. You are therefore pursuing the wisest course when you stick to your tones, your scales, and your vocalizes, allowing your repertoire to be only incidental to the technical work in hand.

To be more explicit: during the years of serious study, every point in technique, when fully understood and in process of being mastered, should be exemplified in your repertoire. For example, if you are studying the trill, the virtuoso will give you a song or aria in which that embellishment most frequently appears, which will demonstrate, with no uncertain emphasis, how seriously you have pursued the exercise which made the employment of the trill possible. By such a course you will eventually have been made acquainted with all the difficulties in technic, and each will have an individuality which is so impressed upon you by special training and subsequent practical use in repertoire that when you take up new work you will see at a glance the requirements and know your ability to meet them.

It is not wise, then, to place your standard high, ignore absurd competition, refuse unimportant and premature appearances, and pursue your technical and preparatory work so persistently that when the moment arrives for you to face your public there will be no suggestion of amateurishness in your effort? No surprise to yourself because of caprice of voice or nerves, but, on the contrary, a genuine surprise on the part of your audience that you meet and overcome what appears to them difficult passages with such ease and accuracy?

You must not forget to apply to your singing the principle which Emerson made so clear when he said, "It is as easy for a strong man to be strong as it is for a weak man to be weak." It must be as easy for you to do a difficult thing as it is for an uncultured singer to do a stupid thing. If passages which seem easily to be difficult in the estimation of the public also appear difficult when you render them, your technic is at fault, and you have erred in attempting them. If you are to sing sufficiently well to command a price, you must yourself pay the price a thousand times over in diligence. A cultured artist has never been the result of a hasty accident.

SCIENCE AND THE VOCAL ART.

EDMUND J. MYER.

(Continued.)

HAVE you ever given a thought to the following strangely unaccountable facts? There is nothing in the arts, the sciences, nothing in the broad field of athletics or physical culture, nothing in the wide world that requires physical development as does the art of singing, when taught, studied, and applied by direct local manipulation of muscle, as is the so-called art of singing. In this respect the so-called art differs from all else besides. In this way they sing because they do certain things. In this way they compel by direct effort the phenomenon of voice—a direct violation of nature's laws.

In this way the effort precedes the thought, instead of the thought before the effort, as always should be the case. In this way man is made a mere muscular machine instead of a living, emotional, thinking soul.

No man laughs because he shakes his sides; his sides shake because he laughs. No man yawns because he arches his throat; his throat arches because he yawns. No man walks because he sets out first one foot and then the other; a man's feet go because he walks. So no man sings correctly because he locally does or compels certain things; but certain things occur because the art conditions which allow or let them to occur naturally.

Science is knowledge of facts coordinated, arranged, and systematized; hence science is truth, or should be if not true, it is surely not science. The object of science

is knowledge; the objects of art are works. In art, truth is the means to an end; in science, truth is the end.

The science of voice is a knowledge of certain phenomena or movements which are found, under certain conditions, to occur regularly. The weak point of most scientists was, and is to day, the fact that they did not and do not know practically the true art conditions of voice. The object of the true art of voice is to study and to master the conditions which allow these phenomena to occur and not the conditions which force or compel them.

Music, or rather singing, is an art—a pure art; a divine art, we say. "Science comes in only to prove certain principles underlying it. Science can not and must not exercise its emotional elasticity. To put the development of the art of song in the iron grip of scientific laws would be to clip its wings; would be to prevent its soaring into the realms of genius."

The truth, in brief, is that the prevailing local-effort systems of the day are but the devices of man, regardless of true science, if one can use such a term. They are the devices of man based upon the theories of unscientific, unscientific scientists, regardless of the laws of nature; hence, artificiality; and artificiality is never true art. We are often astonished by the so-called scientists; but, as some one has said of them, "They do know so much, the pity of it all is that so much of that which they do know is not true."

The first fundamental principle of artistic tone is the removal of all restraint. In other words, absolute freedom. This condition is impossible when there is direct local effort to form, to control, or to manipulate the muscles of the face, throat, and body; and yet this is exactly what the local-effort school, founded upon the theories of the so-called scientist, preaches and teaches.

Another important principle necessary to beautiful, artistic singing is spontaneity. This is also impossible when the voice is muscular; when there is contraction and rigidity, due to direct local effort to form and control. As before said, artistic singing is more mental than muscular, and more emotional than mental. The development of the inner, the higher, nature of the singer—that vitalized energy which we call the singer's sensation, that emotional, soulful power which is the true motor power,—with all great artists depends upon absolute freedom and spontaneity. This the disciples of the local-effort school never attain; it is impossible.

A gain, every tone sung by the human voice is a reinforced sound. There are two ways to reinforce the initial tone: First, by muscular energy and muscular contraction—the way of the prevailing local-effort system. This accounts for the many muscular voices that we hear; voices in which the clang tone of muscular energy predominates, and which, therefore, lack color, depth, and refinement. Second, by the added resonance of air and the inflated cavities of the voice—the result of freedom of form of action and expansion. This develops the musical side of the voice—the ideal tone; the tone which can be idealized at the will of the singer or according to the demands of the music and of the occasion.

Perhaps the most striking feature or trait of the scientist, or the so-called scientist, is the supreme belief in himself and in his theories. We sometimes witness the very amusing spectacle of three or four of them advancing theories simultaneously, each of which is diametrically opposed to all the others; and yet each scientist is so sure that he, and he alone, is right. Almost all scientists have a weakness which might truly be called a disease with them—it might be called theory-phobia. This disease manifests itself in a tendency to confine all hand, without investigation and without knowledge, all theories other than their own. The average scientist knows and cares to know nothing outside of his own theories, which, in relation to the real science of voice, are often but a graus of sand upon the seashore.

He who condemns without investigation and without knowledge is dishonest. Science has yet its great work to do for the singing voice; the work of formulating a definite and absolute system of training. This can be done only by a study

of true art conditions; conditions which enable science to complement and assist art instead of antagonizing it. This must be done along the lines of common sense and natural laws. There is at the present day a marked tendency in this direction. The trend of the advanced thought of the vocal profession is in the direction of free, flexible, natural movements as opposed to local effort and artificiality. To those within the charmed circle there is evident that which might be called a new movement in the vocal art. A decided change for the better has been felt during the past ten years. It is to be hoped that the next ten or twenty years will witness a far greater change, for there is surely room for improvement in science and the vocal art.

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE-TEACHING.

FREDERIC W. ROOT.

XII.

In examining the proposition, "Quality before Quantity," we find that it has many aspects. The most noticeable of these is that Quality is comprehensible to the more superficial thought, while Quality, as a rule, can be appreciated only by the finer perceptions, and is, therefore, at a disadvantage in the estimation of average people—at least in art matters. How often we hear it said of companies of singers that in their own estimation the one who sang the loudest was the "best fellow!" Aspiring young music students are brought to the teacher with the recommendation that they can sing up to high C. An audience will vociferously recall a singer who had ended a performance, possibly a very bad one, with a loud, or high, or low note. We see this superficiality of judgment, this glorification of Quantity, in every direction. It is the biggest pictures which impress the average visitor to the gallery; it is the loudest and most violent speaker that can lead the mob in politics; it is the number of people who visit a resort which occasions many a one's admiration of it; and the amount of a man's property often determines the degree in which he is respected.

The catalogues of music schools all over the country exhibit an outcropping of the same condition. The public is told that for the first period in the vocal department the pupil is expected to take studies by Abt ("Vocal Tutor"), Concone ("Fifty Lessons"), Litgen ("Daily Studies"), Panseron ("The A, B, C"), Panofka ("Introductory"), Steber ("Eight Measure Studies"), etc. Of course, for succeeding terms the list is long in proportion, and the prospective pupils are apparently attracted by the quantity of learning deployed before them, few stopping to consider what will be the quality of the attainments of one who shall try to crowd a hedge-podge of this sort into any given period. Pupils are constantly striving to accumulate only quantities of attainments. They are interested in the amount of compass they have, not in the quality of that compass.

The teacher was quite taken aback. Had it been possible that that woman had sat there and witnessed the utter collapse of her protégé's examination without suspecting that there was something else besides quantity of tone to consider? He debated a little within himself as to his responsibilities, and then concluded that he must try to make his caller see the part that quality, the subtle elements of refinement, taste, imagination, etc., should play in musical education, so he said: "But voice is not all there is to consider."

"No," replied the lady, "there must be opportunity, I know." Then he realized how difficult was his task; and just how far he succeeded in presenting the claims of quality during the following ten minutes he does not yet know.

It is not the wish of the present writer to disparage quantity as related to volume of tone, legitimate compass, breath capacity, agile execution, and repertoire. We may have entire tolerance for, if not much sympathy with, the aims and ideals of the great middle class of good people, whose use for music has usually a very intimate connection with society, and whose enjoyment of it is very superficial. Let these people luxuriate in quantity and have their fill of student, ill-trained, names, the teacher, meanwhile, doing what he may to ameliorate these conditions without too great severity. But there is a class everywhere—a small one, it may be—which will appreciate a guidance which reveals to them the finer qualities in musical art; and in writing the present article the scribe, as he takes the side of Quality against Quantity, simply desires to stand, to the small extent possible to him, in the position accorded by Matthew Arnold to Emerson, as "the friend of those who would live in the spirit."

In these articles it is a constant temptation to specify personal experiences in illustration of the points brought forward. We might mention the lady whose teacher—a man of experience and supposedly high standing—had given her quantity to the extent of several operatic roles. After a year or two of this sort of thing she perceived the fatuity of it, and found out, under different instruction, that the demands of quality were unsatisfied in almost every particular; and after one year's study had begun to feel that tone, execution, rhythm, style, and health of throat were established upon a proper basis. This is a specimen case; scores of similar ones might be enumerated. Here is a description of a recent interview:

A lady without musical ability, but possessed of means and social position, had a protege in behalf of whom she applied to a certain teacher for advice. The protege had had lessons for some time in another quarter, and continuance of her patroness's interest was to depend somewhat upon the opinion of the teacher to whom she now applied. The ladies arrived, by appointment, in the studio, and the pupil produced a song, copiously marked with breathing places and rhythmic and dynamic "points." This she sang, standing in a somewhat stooped attitude, and with a dull, expressionless, unchanging countenance—a perfect exponent of the commonplace. The voice was naturally rich and fine, developed above the average, though produced in a mechanical or rigid manner. There was no rhythmic sense evident in the singing, and the "points" all had an arbitrary effect, made obediently, without perception. At the conclusion of this singing was requested to give the chromatic scale—partial failure. Then the harmonic minor scale—quite unknown. Then a strain in marked triple rhythm was played upon the piano, the young lady being asked to count out loud during the playing—complete failure. Then the opening measures of Schubert's "Serenade" and Handel's "I Know that My Redeemer" were played—she thought she had heard them, but could not give the names. This fruitless examination continued for a while, when the teacher said to the patroness, who had been listening: "Now I am ready to answer your questions; what would you like to ask?"

"Has she really a good voice?"

"It is a remarkably fine voice."

"Thank you," replied the patroness, "I know I can rely on what you say;" and she prepared to go, having ascertained all that she seemed to think necessary.

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QUESTIONS AND ANSWERS.

I. H. P.—Your pupil has probably an abnormally long tongue. I have seen a number of illustrations of this defect, and the reason it must occur is due to the fact of its being raised unduly in the back part of the mouth, and at the same time touching the teeth. The only exercise that would avail much in such a case would be instructing the pupil to have the feeling that the entire mouth was filled by the tongue, which could not gain entry by bending it forward to the chin, which will give the best results. There is an exercise which an old French master used to give for that defect, but it would be entirely impossible to convey an impression as to its right and proper use by a written description. It does not satisfy me that you are right in reasoning that the throaty tones are the result of the uplifted tongue. I should be quite as willing to believe that the uplifted tongue was the result of throaty tones.

J. G.—Bandziger has placed on the market an excellent book of studies for male voices. A b't "Singing Teacher" is even better, because it is more comprehensive. It includes the softgell, the vocalizes, and the scales. Sieber's "Almanac of Studies for Singers" is also valuable, and students will be ready for them. Every beginner, male or female, should use Behnke and Pearce's first book, with modifications, which would naturally suggest themselves to the intelligent teacher. All baritones should go through Tietz's two volumes of solfeggio.

A SUBSCRIBER.—Your question comprehends the whole range of the treatment of the fifth of vocal students, and can hardly be answered in the space available. I recommend you to use Behnke and Pearce's first book, first four pages practiced in pianissimo voice. If you can get the pupils to make the vowel "oo" correctly and safely, and allow them to sing any pianissimo tones whatsoever for a few weeks, the rest will be easy.

A. M. P.—Your pupil with the palate which rises when sounding the vowels, etc., etc., is borrowing trouble if you will distract the mind, and bore the pupil to sing, uncomfortable tones, the teacher will take care of itself. I have been teaching singing for twenty-five years, and experience has taught me that the first important thing is to produce a good tone, and all of the physical conditions will be eminently correct. This is the first principle of singing, and the other things should or should not be. Let your pupil speak each vowel, and then immediately sing a tone in the middle voice. In the same stress and with the same ease, and if any difficulty arises, worrying about the soft voice will disappear. From this point on, the voice should be developed naturally, not scientifically. The road unfolds; science describes the process, nature attends to the unfolding. It is a rude hand which burns the body, and a skilful hand which heals it. While this comparison is not apt, one can gather from it my opinion of attempting to cope with the physical forces which have to do with tone-production before the tone is properly produced.

C. L.—1 and 2. Exercises for girls from twelve to eighteen should be selected from the following books, according to their capacity, compass, and receptivity: Behnke and Pearce, "Voice Training Exercises," first book.

Marchesi, "Twenty Vocalises."

Madame Marchesi's book for "Scales and Arpeggios," Sister E.'s "Eight-Measure Exercises" for the different voices.

Weck's first book.

Lüttgen's books for different voices.

Angerer's edition of "Nava's Elements."

The last three are comprehensive enough for me to give more than a general list of works adapted for beginners. The teacher should use extraordinary care in treatment of voices between the ages of twelve and eighteen, rarely exceeding the compass of an octave, or an octave and a half, or the very light scales and arpeggios.

3. If I should answer this question physiologically, as to the difference between clear and sonorous tones, you would be none the wiser. The distinction should not be made with a female voice. In male voices, from D, fourth octave, up—all voices differing,—tones properly placed would naturally tend to cover; some call it somber. The authorities who have studied the vocal organs intend to convey the idea that the somber or cover tone, if properly presented, has the same effect as the clear tone; it is placed so high and so far forward that the diaphragm or diastole effect would be obviated. The question is one that must go begging for a satisfactory answer in print or in word.

WALTER.—Read Clara Kathleen Rogers' "The Philosophy of Singing," Krethel's "How to Listen to Music," Henderson's "What is Good Music?" Mathis' "How to Understand Music," and you will probably be led to an sincere an appreciation of your vocal work as of your instrumental.

PUBLISHERS' NOTES

make music of them. This keeps him interested constantly. Price, \$1.00. Liberal discount to teachers.

THE ETUDE for April will contain another article on Leschetizky's work as a teacher, by Miss Hallcock, and will largely with the technical side of his teaching. Mr. E. A. Smith's valuable article, of which the first part appears in this issue, will be concluded in April. It contains some of the best ideas of education adapted to musical conditions. Dr. S. N. Penfield will contribute an article on "Practical Harmony" that should interest every teacher and student. In addition to this there will be other articles of interest, with the usual practical value in the departments.

LAST month we announced a new "Sonatina Album," edited by Mr. Maurits Leesoon, the well-known pianist and teacher, whose judgment and experience along the line of editing the classics for the use of teachers is of the very best. We want to impress upon our readers the fact that this will be a new book in more ways than one. It will include much fresh material, such as has hitherto not appeared in any similar work, making it a book of thoroughly fresh material. The themes are melodious and interesting in a high degree, and with the mode will be an introduction on the form of sonatas, with help to teachers in the matter of analyzing.

As usual, prior to publication, we offer a low price on the book to all advance subscribers. We will send a copy of this "Sonatina Album," postage paid, to every one who sends 25 cents for the work. Customers having open accounts can order this book and have it charged at the special offer price, but in such cases transportation charges will be added.

We have received so many letters about the prize essay contest, and asking for an extension of the time within which essays may be sent, that we have decided to keep the contest open for one month more, closing it finally April 1st. If any of our readers have been prevented from preparing essays by lack of time, we would suggest that they take advantage of this extension. Those who have already sent in essays can send in more if they wish, since there is no restriction as to the number from any one competitor.

These contests have proven very popular, and have greatly aided in stimulating the habit of clear and connected thinking on practical subjects connected with music teaching. At the present time we have a large number of essays on hand that have been submitted but we would be better pleased to have double the number, although the labor of examination is very arduous. The prizes offered are liberal, and should prove an incentive to good work.

THE following is a list of the names of teachers of Mason's "Touch and Technic" that have been received since the appearance of the February issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technic," send in your name, also the names of any teachers you know who are using the system:

Partletz, Mrs. Hatlie D., Ohio Normal Univ., Ada, Ohio.
Moore, Bertha, Lancaster, Wis.
Banger, Miss A. K., Gettysburg, Pa.
Mooney, Miss C. A. R., Orlando, Fla.
Hynson, Anna L., Milford, Del.
Lambert, Anna, Lampasas, Texas.
Tait, Alice, Camden, Del.
Martin, Mrs. M. E., Bardale, Cal.
Sisters of St. Joseph, Madison and Eatou Avenues, Peoria, Ill.
Wysechek, Mrs. A., 225 Starr St., San Antonio, Texas.
Strong, Claude E., Gerry, N. Y.
Morton, Mrs. L. V., Highland, Kan.
Shingleton, E. T., Belmont, W. Va.
Porter, May, Whitney Building, Detroit, Mich.
Ransom, Miss E., 270 Woodford Ave., Detroit, Mich.

A PRINCIPAL teacher writes us: "I am using Landau's 'Sight Reading Album' with great success as studies in phrasing—that is, I require the pupils to play the phrases expressively at sight, to give out each phrase as an expression of a musical thought. They are greatly interested in the work, and I find them improving with great rapidity in general playing, from the expressional standpoint." The author of the album writes us: "In using the 'Sight Reading Album' with my own pupils, I find that the short and clearly defined phrases of the selections meet the idea that was in my mind when making them. They enable the pupil to play real music instead of merely the notes. The rhythmical idea that

the selection of the books must be left to us. Do not ask to substitute some particular work, as it can not be done. The books are new, but may be somewhat shelf-worn. They can not be exchanged or returned, even if postage is paid. If one or two of the books are found useful it will pay. If the books are charged to any one having a regular account with us, the postage will be extra, and in this case it will be considerable. Our aim will be to make the five books thoroughly valuable. The money value will be in each lot of books many times over. The packages are limited in number, and the offer will be good so long as they last and not after the present month. Send in your order early, and do not forget to mention whether vocal or instrumental package is desired.

is so strongly emphasized in the introduction to the work is the means—vehicle—by which the pupil gives forth the musical thought of the phrases." We have received a great number of commendatory letters expressing the satisfaction of teacher in using this novel work. It has met and filled a demand in the pedagogical experience of teachers. The first volume has been on the market hardly a year, and its success has been as much as could be hoped for; the second volume is about to be published, almost finished, and until it appears on the market we will accept advance offers for twenty-five cents each, if cash accompanies the order. A number have already taken advantage of the announcement made last month, and it will not be long before the work appears, so send us in your orders early.

By the addition of the stock of the well-known firm of Wm. A. Pond & Company to that of our own we can say that there is no better equipped firm in the country to-day for filling the miscellaneous orders of teachers and schools of music than is ours. We find after we have had this stock a little over a month, in the arranging of it, etc., that it has been carefully selected, thoroughly up to date, a most valuable addition to our own. The advantages of having this enormous stock are many, not the least of which is the fact that it does away with the "back ordering"; in other words, the ordering elsewhere and sending afterward—the incomplete filling of orders. It is our aim to fill every order the day it is received to as great an extent as possible. We can do that much better now than ever before. The publisher of this journal, therefore, is prepared to fill, in the quickest possible manner, orders for music, no matter where or by whom published, foreign or American. Experienced clerks and capable musicians to look after the On Sale make it worth your while to send your orders to us. It is a well-understood fact that we cater to the teachers and college trade, and give them the very best discounts possible.

WE are preparing at the present time for the filling of orders for music for Easter. We will, as heretofore, have in stock, ready to be sent on selection to those who desire them, all of the Easter services for the Sunday-school; we have a large stock of solos, etc. We should be pleased to send on selection anything suitable for the Easter side that you should desire. Do not leave it too late; the earlier we receive the order, the better attention it will receive.

WE have on hand a number of books which were contained in the stock purchased from Pond & Co., which we propose to offer to any one at merely nominal prices. The bargain this month is in the book line. We have made up a number of packages containing five books each, which will be sold for \$1.00 POSTPAID. You can have your choice of vocal or instrumental books. The packages contain the following:

INSTRUMENTAL.	VOCAL.
1. Piano Collection.	1. Vocal Collection.
2. " " Instructor.	2. " " Instructor.
3. Classical Collection.	3. Opera or Cantata or Oratorio.
4. Church Music Book.	4. Sunday-school Book.
5. Miscellaneous Collection.	5. Miscellaneous Collection.

WE wish again to call attention to the set of "Studies for the Piano," by A. Schmidl, one of the foremost French teachers of the present day, and a most successful composer of works for instructive purposes.

These studies are somewhat akin in style to Heller's celebrated compositions, and thoroughly artistic, although based on some figure of technical quality. It is a decidedly unique combination that Schmidl has so successfully made in these compositions—technical value with the

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To the amount is charged on our books the postage is extra. We will also include these studies in our regular monthly On Sale packages.

We consider these studies among the best in the market and we are thoroughly sure that they will prove a permanent addition to the working library of every teacher who will examine them.

MUSIC IN THIS ISSUE.

"TO THE HUNT," by Wartenstein, is genuine forest music. One can, with but little call upon the imagination, hear the winding of the huntsmen's horns, and the laying of the hounds ready for the first wild rush after the quarry. The whole piece breathes that joyous spirit which the word "chase" or "hunt" calls to mind. While this piece does not directly describe in music the experiences of the hunters, being rather the call "to the hunt," still it shows the spirit of the times when chivalry ruled Europe, and the chase was the training of young warriors and the diversion of the veteran. The melody in the left hand is to be considered as a melody in one of the horns, and must be given out boldly and with breadth of tone.

"MOMENTO GROSO," by Moeskowski, well expresses the idea of a "joyous moment," an interpretation of a passing mood, an evanescent fancy caught at one supreme moment and fixed in beautiful melody and picturesquely harmony. The piece needs no introduction. It tells its own story, yet we can not refrain from calling attention to the rich "cello-like" melody of the second theme in the tenor register. The editing by Mr. Constantine von Sternberg adds much to the usefulness of the piece.

"THE SKATER," by Zitterbart, is a bright, flowing, attractive piece for the duet practice that is certain to interest both players. Mr. Zitterbart has caught and represented most successfully in music the swaying, smoothly gliding motion of "the skater," and put into the music that feeling of exhilaration which only those who have sped along the ice at breakneck speed know. How the blood tinges as the frosty air strikes the skin! and how the spirit of "the skater" rises in proportion! The piece has life, and needs to be played in a breezy style.

"GOLDEN WEDDING MINUET," by Karganoff, is a fine example of the life and freshness of the Russian school. There is a quaintness of rhythm in this piece that might easily stand for the rustic, uncertain steps of grandfather dancing at his golden wedding. The children are sure to be interested in this piece. Make up a little story about the celebration of the wedding anniversary.

"GENERAL BUM-BUM," by Poldioli, is another example of a simple piece by a composer who is just beginning to grow in fame among American teachers. The piece has a decidedly humorous character. It is not difficult to fancy a pompous general, glittering in gold lace, epaulettes, spurs, etc., strutting along in all his pridefulness like a vain peacock. The piece should be played with a sense of humor and sarcasm.

"SERENADE," by Chamindie, is a most delightful piece by this popular composer. It is full of unexpected surprises, and can be played very expressively and ingeniously by the artistic use of rubato. It will appeal particularly to players whose powers of imagination are easily stimulated.

"THE JOKUL MAID," by Rathen, is a pleasing song, modern in style and sure to be a favorite. The mood of the maid, as depicted in the text, has been successfully caught by the composer, and represented in music. We can recommend the song as one well worth study and use in concerts.

"BID ME TO LOVE," by Barnard, is a thoroughly useful song in the style of the popular English ballad; a song that "sings easily," as vocalists say; interesting in harmony, beautiful in melody, and expressive in variety of sentiment. It can be sung by any medium voice, male or female. It will be useful for training in breadth of style and conception.

